DECEMBER, 1959
35 Cents

Musical Courier

Review of the World's Music
Published since 1880

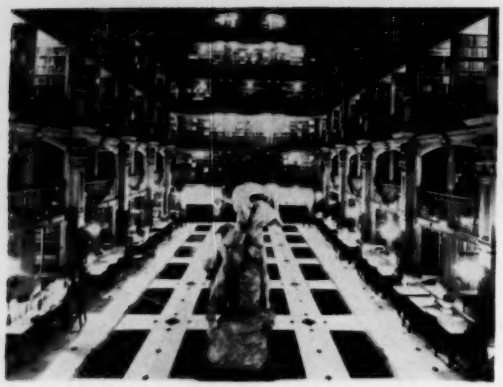
"Gypsy Baron" Has New Mounting at Metropolitan

Christmas Oratorios and Pageants; News of Choirs

Castings and Contests; Openings for Artists

How "Jingle Bells" Became A Beloved Song of America

PEABODY CONSERVATORY OF MUSIC



Reading Room of the Peabody Library

Dynamic

PEABODY CONSERVATORY *Launches New Art Theatre*

By RUSSELL KERR

YOUNG in enterprise, though a century has passed since its founding, Peabody Conservatory of Music entered upon a new span of its distinguished history in 1958, when Peter Mennin, the noted American composer, became its director.

Another forward step is taking place this season when the newly formed Peabody Art Theater makes its debut on Dec. 15 and 17 with performances of Rossini's "The Turk in Italy," in a new English version by George and Phyllis Mead, commissioned by the Conservatory. Laszlo Halasz, founder and for 12 years director of the New York City Opera Company, has been appointed musical director of the Peabody Art Theater.

The Rossini opera will be followed by at least three other works throughout the season. The company's main aim is to train and season the professional American singer for roles with major opera companies. The Peabody Art Theater casts will be of professional singers. Ming Chou Lee, assistant designer and supervisor of the Metropolitan Opera, is stage designer for the organization. Tharon Musser will supervise the lighting for the productions.

Though the Peabody Art Theater is being launched this season, the Conservatory's Opera Department has functioned for a number of years. There is also a department devoted to the ballet.

In Dr. Mennin's first year as Director of the Conservatory, several outstanding appointments were made. David S. Cooper, former Chief of the Music Branch of the United States Information Agency, was named Dean. The appointment was followed by others, adding to the already distinguished faculty such internationally acclaimed figures as Leon Fleisher, pianist, Joseph Eger, horn player, and Luigi Silva, 'cellist, in addition to the appointment, already noted, of Mr. Halasz, a conductor known on several continents.

■ To the visitor who strolls through historic Mt. Vernon Place in Baltimore—a city so rich in memories and traditions—the dignified buildings of Peabody Conservatory offer an inviting prospect. Founded in 1857 by the philanthropist George Peabody, the Peabody Institute includes besides the Conservatory of Music, a famous Research and Reference Library. The latter opened its doors to the public in 1866, while the Conservatory began its career two years later. Though separate entities, the two parts of the Institute are related by the terms of their founding and by a common dedication to cultural life. The music library of the Conservatory is a part of the Institute library—of Georgian architecture and six stories high—the total holdings of the latter including some 300,000 volumes on every subject except law and medicine.

The Conservatory grants the Bachelor and Master of Music degrees, the Certificate and the Artist's Diploma. The degrees are accredited, and are recognized as representing a high standard of achievement.

One of the series given annually at the Conservatory is known as the "Candlelight Concerts." The list of artists to be heard this season includes violinist Ruggiero Ricci; the Pamplona Choir of Spain; baritone Mac Morgan; the Netherlands String Quartet; pianist Philippe Entremont; and the Camera Concerti Chamber Ensemble.

■ In addition to the Peabody's own concert courses and recital series, the city of Baltimore offers many advantages to the music student. The Baltimore Symphony Orchestra, under its new conductor, Peter Herman Adler, presents series of concerts; there are programs by Eugene Ormandy and the Philadelphia Orchestra, and other visiting organizations each season. The Baltimore Civic Opera Company gives productions yearly, and there are annual visits by the Metropolitan Opera Association and other companies.

The student body of the Conservatory, which makes music in its stately and beautiful halls, is drawn from all parts of the U. S and many foreign lands.

An important branch of the Conservatory, the Preparatory Department, is housed in a separate building on Mt. Vernon Place and in several buildings in suburban areas. Together, these branches have an enrollment of impressive proportions, the Preparatory Department of the Conservatory being the largest in the U. S.

The Peabody Conservatory, long established yet bursting with the vigor of youth, is an integral part of the pattern of Baltimore, a city rich in tradition. It offers its students a fruitful opportunity to enrich their lives and to equip them with new impetus to seek their careers in the professional or teaching spheres.

DALE SEHNERT *works with group of students in ballet.*

Musical Courier

Trademark Reg. U. S. Pat. Off.

FOUNDED 1880 • DECEMBER, 1959

In this issue:

PEABODY CONSERVATORY LAUNCHES NEW ART THEATRE 2

RUSSIAN COMPOSERS IN VISIT TO THE NEW WORLD 4, 5

NEW ORLEANS OPERA GUILD AT ODDS WITH UNION 4

CALLAS STIRS WITH LUCIA IN DALLAS 5

NEWS OF ARTISTS AND MANAGEMENTS 7, 8

COLUMBIA ARTISTS MGT. AND COMMUNITY CONCERTS ELECT 9

NEW YORK OPERA AND CONCERT BEAT 9, 12

CASTINGS AND CONTESTS 10

THE NATIONAL SCENE 20

THE INTERNATIONAL SCENE 25

NEWS OF CONDUCTORS AND COMPOSERS 29

CHOIRS, CHORUSES, CHORALES 30
Donald W. Johnston

CHRISTMAS PAGEANTS AND PLAYS 30
Hugh Ross

COLLEGE CAMPUS AND CONSERVATORY 31

REVIEWS OF NEW BOOKS 34

AWARD WINNERS' NEWS 35

LESCHETIZKY ASSOCIATION MEMBERS' ACTIVITIES 35

THE DANCE IN NEW YORK 37
Rosalyn Krokover

UP AND DOWN THE GUILD KEYBOARD 38
Grace White

"JINGLE BELLS": Its Author was a Rover 39
Frank W. Lovering

Published by the Musical Courier, Inc.
119 West 57 St., N. Y. 10 Tel. Circle 7-4500

PUBLISHER AND EDITOR
Lisa Roma Trompeter

MANAGING EDITOR
Russell Kerr

ASSOCIATE EDITORS
Dosha Devries William C. Hartshorn

FOREIGN EDITOR
Curtis E. Rice

ART AND PRODUCTION
Michael Rostock Donald Johnston

CONTRIBUTING EDITORS
James L. Boeringer
Arthur Cohn
Burton Cornwall
Peter Dickinson
Shirley Fleming
Carl Gutekunst
Raymond Kendall
Alan M. Kriegsman
Rosalyn Krokover
Harold C. Schonberg
E. Lucretia Sisley
Frederick Werlé
Jules Wolffers

REPRESENTATIVES:
CHICAGO: Dosha Dowdy Devries, office, 224 S. Michigan Ave. (HArrison 7-6332-3).
LOS ANGELES: Dr. Arthur W. Wolf, Los Angeles Conservatory of Music and Arts, 8901 Sunset Blvd., editorial representative.
SAN FRANCISCO: Joseph Biskind, 1421 19th Ave., Oakland 6.
OMAHA: Norman H. Filbert, Jr., 305 Wickham Bldg., Council Bluffs, Ia.
NEW ORLEANS: Sim Myers, Times-Picayune.
FORT WORTH: Serge Saxe, 57 Westover Terrace, Fort Worth 7, Tex.
CLEVELAND: Rose Widder, 2713 Lancashire Rd., Cleveland Heights 18.
BOSTON: Robert Dumm, Boston Conservatory, 26 The Fenway.
CINCINNATI: Louis Johnen, 3355 Morrison Ave.
PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane.
WASHINGTON, D.C.: Constance Mellen, 2913 Dumbarton Ave., N.W.
PITTSBURGH: Ralph Lewando, 121 Elysian Ave.
DETROIT: Ernest J. Gilbert, 20010 Ardmore St.
OKLAHOMA CITY: Louis May, Gravens Bldg.
BIRMINGHAM: Alice Graham, 1124 S. 20th St.
SEATTLE: Jo Ann Davis Patterson, 3302 78th Place, Bellevue, Wash.
PORTLAND, ORE.: Mrs. Erna E. Hoefs, 4126 S. E. Hawthorne Boulevard, Portland 14, Ore.
CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Lauretta Thistle, 235 Belford St., Ottawa 3, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; Ida Halpern, 2050 Wallace Crescent, Vancouver, B. C.; Ken Winters, St. Philip's Church, Norwood, Winnipeg, Man.
MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11).
BUENOS AIRES: Leopoldo H. Frias, Avda, Julio Roca 546.
NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo.
ENGLAND: Noël Goodwin, *c/o Daily Express*, Fleet St., London, E.C. 4.
AUSTRIA: Gerhard Brunner, Pfeilgasse 4-6/613, Vienna VIII.
BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels.
FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII.
GERMANY: Peter Jona Korn, Niemoellerplatz 5, Muenchen-Gruenwald.
ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence.
NETHERLANDS: Leny Noske-Friedlaender, 7 Van Imhoffstraat, The Hague.
ISRAEL: Peter Gradenwitz, P.O.B. 6011, Tel-Aviv.
SWEDEN: Eric Diefenbronner, P.O.B. 5115, Stockholm 5.
TURKEY: Metin And, Atatürk Bulvari 369, Ankara.
AUSTRALIA: Austin Goldberg, 24 Trevellyan St., Cronulla, Sydney, N.S.L.
JAPAN: Heuwell Tircuit, 187 1-cho, Nishi-Ogikubo, Suginami-Ku, Tokyo.

HOLIDAY TIME

The holidays, with their rich array of musical as well as other gifts, are upon us again. The year is speeding to its end, and in sight is another year full of opportunities for musicians.

There was a time in history when we built high, thick walls around ourselves and our cities, leaving no room for development. *Now* we build our homes and tallest buildings with glass walls and partitions —literally to let in the light and, with the light, we absorb the spiritual attributes of light. We are displaying infinite Faith that no power can or will destroy us—and, in so doing, we are letting all possible light envelop us for the expansion and development of our souls and talents.

If we are performing artists—interpreters—we can strive to give the very best that is in us, and ask —yes, pray—that our sight and our senses may be made clear, so that we may understand and convey the message of the greatest musical creators.

If we are composers, our plea might well be that our ears may be opened to catch those rare sounds that no one else has yet heard in exactly the same way—that our music may be memorable. The way to posterity's esteem is not always to be "different," but to perceive the very common things that are true to all of humanity.

If we are teachers, our role is an especially important one. For in an age when so much of the mechanical and the merely crass is on the ascendancy, it is very important that there should be those who hold up the best ideal in every form and facet of art—including the musical—and who lead the young to love the same fine qualities in art that they do. We know that this very important role is given to the great teachers. It is no accident that, of all the personalities who have lived in a community, their memory is often most beloved.

If we are listeners—or audience—let us make this the season for exposing ourselves joyfully to the music that touches our lives in our community.

A happy holiday wish to all musicians, and may this be a really new period fraught with possibilities as yet only glimpsed, but soon to be gloriously realized.

Lisa Roma Trompeter

MUSICAL COURIER. Published in 12 monthly issues through December and directory issue January 15, by Musical Courier, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Single copy, 35 cents; single directory issue, $1.25; 12 issues, $3.50; with directory issue, $4.00; Canada, 12 issues $4.50, with directory issue $5.00; elsewhere, 12 issues $5.00, with directory issue $5.50. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number.

Copyright by Musical Courier, Inc., 1959.

Vol. CLX, No. 6
Whole No. 3373

December, 1959
Seventy-ninth Year

At ASCAP reception for visiting Soviet composers, Hotel Drake, New York, Nov. 17 are: above, MRS. LISA ROMA TROMPETER, *publisher and editor of* MUSICAL COURIER, *with* DIMITRI KABALEVSKY, *composer. At right:, l. to r., seated,* EUGENE WEINTRAUB, *of Weintraub Music Co.;* MICHAEL STILLMAN, *of Leeds Music Corp.; composer* KONSTANTIN DANKEVICH; *standing,* LOU LEVY, *of Leeds Music Corp.;* HERMAN FINKELSTEIN, *ASCAP General Counsel; composers* KABALEVSKY *and* FIKRET AMIROV; *ASCAP President* STANLEY ADAMS; *composers* DMITRI SHOSTAKOVICH *and* TIKHON KHRENNIKOV; BORIS YARUSTOVSKY, *Soviet critic; and ASCAP composer* AARON COPLAND.

New Orleans Guild In Feud with Union

New Orleans

A virtual "free-for-all" erupted in the New Orleans concert world in November owing to a dispute between the union and the local Opera Guild. The latter had been placed last July on the "unfair" list of the American Federation of Musicians. The union charged that the Guild "would not negotiate a contract covering attractions brought here by it." The Guild retorted that the union was "attempting to featherbed (pad) Guild orchestras for ballet, theatre and operatic events."

On Nov. 8 Boris Goldovsky's Opera Theatre production of "Rigoletto", the second of 11 Guild programs, was cancelled by the opera company when its musicians refused to play the engagement because of the union ban. The Guild concert series up to now has been Community Concerts series. Subsequently Columbia Artists Management, of New York City, participated in a futile 10 days of negotiations involving members of the Opera Guild and Local 174 of the AFM, and then called for "some public organization to take over the concert series."

Since the Guild is legally independent of any Columbia control, it is believed that this appeal was made in the hope that the board of directors of the Guild might acquiesce in the union's demands, as it had done earlier in the case of a threatened cancellation of an engagement here of "My Fair Lady". Or perhaps it was hoped that the Guild would turn the concert series over to a group that was not on the Union's "unfair" list. This, however, the Guild refused to do, and Columbia cancelled the remaining attractions.

SIM MYERS

PHILADELPHIA GREETS RUSSIANS

Philadelphia

■ One of the most exciting events at the Academy of Music in many years was the visit of Dmitri Shostakovich, Dmitri Kabalevsky, Tikhon Khrennikov and their confreres to the Philadelphia Orchestra concerts of Friday afternoon and Saturday evening, Nov. 6 and 7. Eugene Ormandy changed his original program in order to play numbers by two of the visitors; Mstislav Rostropovich had already been announced for his American debut, playing the Shostakovich Cello Concerto just a month after its Moscow premiere.

It was an American-Russian program. Ormandy first performed Cowell's "Hymn and Fuguing Tune No. 3," in its local premiere, and the Sessions "Black Maskers" Suite. Then came Kabalevsky's "Colas Breugnon" Overture, Khrennikov's youthful and spirited First Symphony and the Shostakovich Concerto. All three composers took stage bows after listening attentively to their works from a proscenium box. And all warmly praised the performances.

Rostropovich is an artist of the first rank. He has an easy technique and a melting tone. The Concerto, dedicated to its performer, is Russian-flavored and mildly dissonant. Its formidable difficulties will probably keep it from becoming popular. The first movement is based on a typical forthright theme that begins with four notes and takes an unexpected twist. The slow movement is warmly lyric.

It was doubly hard to get any comments from the Russian visitors. Only Kabalevsky talked English, and interpreters were both scarce and apparently loath to function. Questioning was taboo at two receptions, and the press conference at which questioning was supposedly welcome was drastically shortened.

One interesting comment was made by the visitors. In Russia they do not differentiate between "serious" and "popular" music or jazz, only between "good and bad music," said both Shostakovich and Kabalevsky. "I do not like people who like only serious music or only jazz," said the latter. (Shostakovich thinks jazz has had no influence on Russian music.)

■ The following week brought another intercontinental visitor and three unfamiliar works, out of four on the program. Guiomar Novaes played Mozart's Concerto No. 20, with classic grace, and the joyous kaleidoscope of Villa-Lobos' "Momoprecoce," a difficult work picturing a Rio de Janeiro carnival. Ross Lee Finney's Symphony No. 2 had its world premiere. The first movement features vigorous statements that are reasonably well developed; the atonal slow movement is introspective, with brass calls interrupting; the scherzo is lighter in mood, while the finale seemed noisy. Finney's Symphony has a lot to it, although it made no immediate popular appeal. Stravinsky's "Ode" (in memory of Natalie Koussevitzky) was music on a noble plane.

Another world premiere was Ned Rorem's "Eagles," set to a Walt Whitman poem and appropriately soaring in its inspiration. It is short but most effective. Also new here was Eugen Zador's delightful, brisk and brief "Fugue Fantasia."

John Browning proved a welcome pianistic talent when he bowed here as soloist in Mozart's Concerto No. 14 and Rachmaninoff's Paganini Variations. Another visitor was Isaac Stern in a winning performance of the Brahms Violin Concerto.

■ The Metropolitan Opera's new production of "Il Trovatore" opened its 75th season in this city, and won unanimous praise for its *décor* (despite reservations on some of the gloomy settings) and for its singing by Simionato, Stella, Bergonzi, and Warren. Cleva conducted.

The New York City Opera repeated its superb "Turandot," with Frances Yeend, Flaviano Labo and Elisabeth Carron, Rudel conducting, in the Philadelphia Lyric Opera series. The Philadelphia Grand Opera, after its fine opening "Faust," gave a somewhat lack-lustre "Lucia di Lammermoor." Tina Garfi, beautiful Mexican soprano in her local bow, revealed a voice of fine quality but not great volume; she triumphed in the Mad Scene, however, both as to singing and acting. Bamboschek conducted.

SAMUEL L. SINGER

U.S.S.R. composers entertained at Hotel Plaza on Nov. 8 by Broadcast Music, Inc. (BMI). L. to r. PETER MENNIN, *president of Peabody Conservatory;* TIKHON KHRENNIKOV, WALLINGFORD RIEGGER, KONSTANTIN DANKEVICH, ROY HARRIS, DIMITRI KABALEVSKY; WILLIAM SCHUMAN, *president of Juilliard School of Music;* NORMAN DELLO JOIO *and (foreground)* FIKRET AMIROV.

Callas Again Stirs Dallas

Dallas

The Dallas Civic Opera Company, firmly established in its third year under the dynamic and adventurous leadership of Lawrence Kelly, was again able to secure the coveted participation of Maria Callas for its November season. The celebrated diva arrived just in time for the elaborate production of "Lucia di Lammermoor" especially imported from London, where it had been designed by Franco Zefirelli for the Royal Opera in February. The Dallas Opera is fortunate to have this outstanding artist also as a stage director for some of its productions.

Some 4100 patrons paid $35,000 on the first evening, the highest intake ever registered in Dallas' many years of operatic events, including all performances of the Metropolitan Opera's annual spring appearances. This certainly speaks well for the drawing power of Mme. Callas. The second performance of "Lucia," a Sunday matinee, was also a sell-out.

Callas' Lucia, with all its outer display of glamor, was greeted by an enormous audience brimming with excitement, anticipation and sartorial display. It revealed once more that, all sensational and controversial publicity aside, she is at her best an artist of high rank. Granted that there are possessors of more beautiful voices in the world today; granted, too, that this or that famous soprano may surmount intricate, technically difficult passages with more ease and flawlessness. But no one is able to infuse even seemingly less important phrases with precisely the same dramatic power as Callas does. It must be said, in all justice, that in the higher range of her voice a disturbing tremolo occurs at times. Her artful phrasing is, however, expert; so is the floating and subdued coloring even of certain passages often unduly neglected by others; and in the Mad Scene, the phrase "Alfin son tua, alfin sei mio" emerged with a wondrous intensity and a ravishing vocal timbre which were incomparable. The huge audience was entranced, and responded with a long, standing ovation.

The production by Zefirelli, who had also designed the exquisite sets, evidenced his superb craftsmanship as a stage director. The lighting by Jean Rosenthal, however, in its exaggerated gloom, hampered rather than enhanced the dramatic impact. A more forceful and imaginative conductor than Nicola Rescigno would have elicited more sheen from the strings and more sonorities from the winds and brass of the fine Dallas Symphony Orchestra. The chorus, too, was lacking in consistent resonance and determined ensemble singing.

Outstanding among Mme. Callas' partners was Ettore Bastianini in the role of Enrico. His rich, resplendent baritone and impressive bearing on the stage made him one of the best interpreters of this part we have ever seen. It was Mr. Bastianini's first appearance in this country after an absence of two years.

As Raimondo, Nicola Zaccaria affirmed his artistry and revealed a ringing bass voice. Glade Peterson was an unusually strong Arturo; his tenor voice of beautiful and virile coloring imparted to this thankless role considerable significance. Not so much can be said about Gianni Raimondi as Edgardo. Despite some well-projected top notes, his conception of the taxing role was hardly above average. In the small part of Alisa, Ruth Kobart revealed a lovely mezzo-soprano and subtle phrasing. Thomas Hageman, in the equally small role of Normanno, sang with a rather thin and throaty tenor.

It was not certain, at the moment this was written, whether Mme. Callas would be able to return for her magnificent "Medea" by Cherubini, which she performed with such triumphant success last season in Dallas.

■ The new production of Rossini's "Barber of Seville" took place without her much-publicized participation in the role of Rosina. Eugenia Ratti, 26-year-old soprano from La Scala, was the substitute. The gifted young singer acquitted herself well in that task. There are a number of singers, however, in the United States, who would have done at least as well. Indisputably the star of that "Barber" performance was Bastianini, who appeared for the first time in his career in the part. His marvellous voice, radiant and expensive in all ranges, was the valid foundation for a remarkable achievement. The other important parts were taken by Alvinio Misciano as Almaviva, Carlo Badioli as Doctor Bartolo, Paola Montarsolo as Don Basilio and Miss Kobart as Bertha. All were capable, but none outstanding. Nor was the musical direction of Rescigno other than routine.

Delightful was the production of Zefirelli, a truly original work of stagecraft, and the lovely scenic designs by Bice Brichetto. Few opera houses the world over can boast such lavish and provocatively beautiful scenery.

SERGE SAXE

N. Y. Philharmonic Plans Lincoln Center "Pops"

The New York Philharmonic Orchestra will sponsor a series of "pops" concerts at the Lincoln Center for the Performing Arts, according to an announcement by George E. Judd, Jr., manager of the orchestra. This series is to begin in 1961 after the completion of the new Philharmonic Hall, and it will be the first such series managed by the orchestra.

A new hall is being sought by the organization for its regular 1960-61 season, as Carnegie Hall will not be available, nor will the Lexington Theatre, which had been reported as a possible site for the series.

Schuman to Head Naumburg Board

The trustees of the Naumburg Musical Foundation at their annual meeting on Nov. 2 announced that the will of the late Walter W. Naumburg provides a substantial trust to carry on the work of that fund, and William Schuman was elected president of the board, a post which the late Mr. Naumburg himself held.

WORCESTER FETE MARKS CENTENARY

By ROBERT W. DUMM

Worcester, Mass.

Capacity crowds attended Worcester's 100th Annual Music Festival, held in Memorial Auditorium during the week of Oct. 19-24. This brilliant week of music climaxed a colorful and eventful tradition of music-making in this Massachusetts city, that was wittily compiled for the program by Raymond Morin, music critic of the Worcester *Telegram*. The story reads like a barometric biography of musical taste in America, all the way from the horse and buggy, to steam and then to jet; and to read the prophecy in the records, it spells higher and higher levels of popular taste. The thread winds from conductor to conductor and feud to counter-feud, which nevertheless evidence an unbending desire to make the city shine culturally, as it thrived industrially. That sentiment has, if anything, increased, and the intermission murmur struck a note of excited pride in every detail of the proceedings.

Honors for the gala aspect of things are divided equally by the Detroit Symphony Orchestra under Paul Paray, the Festival Chorus of 275 singers, excellently prepared by Dr. Charles Lee, and the new visiting artist for each of the six concerts. The distinguished visitors turned in interesting, and sometimes inspired, performances. The mature artists—Yehudi Menuhin, Robert Casadesus, Eileen Farrell, Elisabeth Schwarzkopf and Cesare Siepi—were joined by 14-year-old pianist Lorin Hollander, who played Ravel's Concerto in G Major in the Saturday morning youth concert, conducted by Valter Poole. This young man displays a sincerity and depth of musical expression that shake one out of one's *blasé* attitude toward prodigies.

Special plaudits must go to the singers: to Miss Farrell for her selections from Act II of Cherubini's "Medea," to Miss Schwarzkopf for her faultless Strauss songs—"Wiegenlied," "Ständchen" and "Morgen," and to Mr. Siepi, for his resounding three scenes from Mussorgsky's "Boris Godunov." Schwarzkopf's perfect form in the Strauss songs was matched by her intimacy of communication, exquisite as chamber music, in the two major Handel arias (one from "Hercules" and one from "Julius Caesar"), which she introduced.

■ Several composers presented ambitious works new to Festival audiences. There were Ernest Gold's "Two Songs on Indian Lyrics," and "Oh Good Sun," with its thorny spots and uneven effect. "Tryptych," by Relly Raffman of Clark University in Worcester, was well received, as was Norman Dello Joio's "Jubilant Song" for full chorus although its massive effect hardly disguised a meager content. Perhaps the most engaging "first" was Walter Piston's "New England Sketches" for orchestra, which was especially commissioned for the traditional "Artist's Night". Mr. Piston is a formidable craftsman, like his own "incredible flutist," and sheer wizardry whisked us past several patches of musical drought. Nevertheless, the three sections, titled "Seaside," "Summer Evening," and "Mountains," made pleasantly impressionistic listening and sustained a steadily mounting climax. The piece could provide a welcome variety to conductors seeking to set off their old standards by a vivid context.

One of the pleasanter surprises of the Festival, to this listener, was the new assurance and emergent personality of the reorganized Detroit Symphony. Paray has given his players a Gallic sense of lightness and graceful flow which falls agreeably on the ear. To this sense, add a vigorous conception and settled tempos appropriate to the various compositions, and you have an alchemy for unending musical growth. The gala note kept sounding through several major choral performances: the Kyrie from Bach's Mass in B Minor, Bruckner's "Te Deum," aond excerpts from Honegger's "King David." The Bruckner work, especially, showed the penetrating ear of the conductor, Dr. Lee, and weeks of devoted rehearsal, in its carefully balanced sonorities and attention to inner detail. The immediate and unaffectedly warm response given to the Honegger excerpts gave eloquent testimony to the advancement of general musical taste in the auditors.

Other Operas in N. Y.

■ The Experimental Lyric Theatre, directed by Grace Panvini, Curtis Rice, and Anthony Stivanello, presented their first performances on Nov. 14 and 16 at the High School of Fashion Industries in New York. Two complete "Traviatas" were given with a cast of young American singers and a professional orchestra conducted by Carlo Moresco. The stage directors were Mr. Stivanello and Alfredo Gandolfi.

The Experimental Lyric Theatre's next performance will be "Rigoletto," on Dec. 5 at the same place.

■ Community Opera of New York presented "Rigoletto" at the 63rd Street "Y" Little Theatre on the afternoon of Nov. 22. The title role was sung by Donald W. Johnston, whose impersonation was effective in its musical aspects and dramatic action; Carol Bayard Lo Vullo, a lovely exponent of Gilda; Glenda Brinkley as a dramatic Maddalena; Robert Tevrizian whose rich lyric voice was well displayed as the Duke; and Clifford Osborne, an especially well-endowed Sparafucile. The smaller roles and the choruses were also well performed. A reduction for piano of the score was played by Charles Affronti.

Frank Karian Acquires Steel Jamison Bureau

Frank Karian, noted tenor of New York and Philadelphia, has recently acquired the Steel Jamison Music Bureau, which for many years has provided soloists, choral singers and organists for the various churches and temples in the metropolitan area. The new agency will be known as Frank Karian Musical Artists and is located at 170 W. 73rd St., New York City, Suite 11 D. Mr. Karian has announced that his management will continue to serve the churches and temples of this area, and that he will also expand the activities of his office to include the concert, radio and TV fields. Karian Musical Artists plans frequent auditions for singers and organists who are interested in being included on their artist lists, the auditioning studio being part of the newly decorated office suite.

The University of Rochester

EASTMAN SCHOOL OF MUSIC

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director of the Summer Session*

TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

Bachelor of Music — Master of Music — Master of Arts
Doctor of Musical Arts — Doctor of Philosophy

Applied Music, Composition, Musicology, Theory, Public School Music, and Church Music (graduate study)

Residence Halls for Men and Women

APPLICATIONS NOW BEING CONSIDERED FOR 1960

For information write: EDWARD H. EASLEY, *Director of Admissions*

EASTMAN SCHOOL OF MUSIC • Rochester 4, N. Y.

ARTISTS HERE AND ABROAD

Jascha Heifetz and the Detroit Symphony Orchestra, under the direction of **Paul Paray,** will appear in a concert at the United Nations Assembly Hall in New York on Dec. 9, celebrating Human Rights Day . . . Violinist **Nathan Milstein** arrived on the Queen Elizabeth from Europe on Nov. 10 to begin his 30th anniversary concert tour of the U. S. and Canada under the management of S. Hurok . . . **Carol Sindell,** 11-year-old Cleveland violinist, was the youngest soloist ever to appear with the Cleveland Orchestra, in a Twilight Concert on Nov. 22, playing Mendelssohn's E minor Concerto . . .

Claude Rains, actor, and **Agi Jambor,** pianist, were married in West Chester, Penna., on Nov. 4; the bride is a concert pianist and lecturer at Bryn Mawr College . . .

Moura Lympany played Rachmaninoff's Second Piano Concerto at the season's opening of the Tampa Philharmonic on Nov. 5 . . . **Jennie Tourel** was one of six outstanding American women to receive "Medallions of Honor" for their services to the State of Israel at a luncheon in the Philadelphia Sheraton Hotel on Nov. 2 from Mrs. Franklin D. Roosevelt, but her award was accepted by manager **Emma Feldman,** as the singer was attending an orchestral rehearsal in New York . . . Elkan-Vogel Co. opened a new and enlarged retail music store at 1712 Sansom St., Philadelphia, recently . . .

A novel concert given in Philadelphia on Nov. 7 at the Commercial Museum included three generations of the Cole family—Orlando, 'cellist of the Curtis String Quartet and teacher at the New School of Music; his wife Rosamonde, piano and viola; his son Timothy, 21, recorder; son David, 13, 'cello; daughter Deborah, 16, violin; and Lucius Cole, their grandfather, violinist in the Philadelphia Orchestra, from 1906 to 1920 . . .

Mattiwilda Dobbs sang Gilda in a performance of "Rigoletto" as a guest with the Bolshoi Theatre company in Moscow on Nov. 18, and an applauding audience included Mrs. Khruschev . . .

OBITUARIES

■ **Heitor Villa-Lobos,** 72, eminent Brazilian composer and conductor, died at his home in Rio de Janeiro on Nov. 17. He had been ill since he returned early this year from a tour of the U. S. and Europe. His body was placed in the State Ministry of Education building for viewing and burial with honors. His widow survives.

Often called the foremost composer of Latin America, he was a strong individuality in music, and some of his works paid tribute to Bach in his "Bachiana Brasileiras" and others used vivid folk material of his own country. Many of his works were based on folklore, and his methods of composition used some of the impressionistic and neo-classic developments in harmony and rhythm. Especially his cultivation of "Choros," choral and orchestral pieces with native rhythms, and the "Rudepoema", terms that he himself invented, resulted in some individual productions. He was a rapid and prolific composer in many forms, with more than 1000 works to his credit.

In 1931 he became director of Brazil's Department of Musical Education. During his incumbency he put forward new systems of musical notation, and a system of hand signals to use in training large choruses which did not read music.

He was born in Rio de Janeiro, early studied 'cello with his father, and was largely self-taught as a composer. He made many visits to Europe and after 1944 to the United States. He had conducted as guest in his works with the New York Philharmonic, the Boston Symphony, the Hollywood Bowl Orchestra and with the League of Composers. Last July he appeared with the Symphony of the Air at the Empire State Festical, conducting his works. He had written music for films, including "Green Mansions"; and "Discobrimento do Brasil", given by Chavez at the UN lately.

■ **Earle R. Lewis,** 74, former assistant general manager and box office treasurer of the Metropolitan Opera, died in an Atlanta hospital on Nov. 8 following a heart attack suffered while on the way to church. He joined the Met as treasurer at the age of 24 and retained an important role with the company until his retirement in 1950. His wife, two daughters, Mrs. Welborn Cody and Mrs. Frank Pitman, and three grandchildren survive.

■ **Joseph Cherniavsky,** 68, 'cellist and conductor, died in a New York hospital on Nov. 3. A graduate of St. Petersburg Conservatory, he had been conductor of the Saginaw (Mich.), Symphony Orchestra for the last eight years.

■ **Noel Straus,** 78, music critic, pianist and teacher, died of a heart attack at St. Clare's Hospital, New York, on Nov. 6. Born in Chicago, he was graduated from the University of Chicago and studied piano with Carl Wolfsohn in that city, also at the Hoch Conservatory in Frankfort and with Godowsky in Berlin. He taught piano and theory in Chicago, and later served as a coach. After serving on the New Orleans *Times-Picayune* and on the New York *Evening World,* he was a music critic on the New York *Times* from 1935 until 1955. Two sisters survive.

■ **Josef Bonime,** 69, composer and conductor, died in Westport, Conn., on Nov. 8. Mr. Bonime studied at the Institute of Musical Art and served as accompanist for Eugene Ysaye and for Mischa Elman. He was associated with radio station WJZ and later with CBS as a composer and conductor, and led the orchestra for the "Columbia School of the Air." He arranged music for film shorts and from 1930 to 1958 he was active in the radio department of a leading advertising corporation.

■ **Egon Kornauth,** 78, Austrian composer, died in Vienna, Oct. 28. He was born in Olmütz and studied with Robert Fuchs, Schreker, and Franz Schmidt. He won the Great Austrian Art Prize, was for a time a teacher at the Salzburg Mozarteum, and in 1954 was named a member of the Art Senate of the Austrian Ministry of Education.

Salmaggi Named Artistic Director of Honolulu Opera

Gilbert Zimmerman, founder and music director of the newly formed Honolulu Opera Association, has appointed Guido Salmaggi artistic director and mainland coordinator for the opera season that opens Dec. 6, 1960, at the McKinley Auditorium in Honolulu. Mr. Salmaggi will leave on Jan. 1 next to meet with Mr. Zimmerman and the board of directors to discuss plans for casting. Leading singers will appear in the principal roles, with a resident chorus and orchestra. The repertoire will include "Aida," "Traviata," "Rigoletto," "Boheme," "Madame Butterfly" and "Il Trovatore."

This post will not interfere with Mr. Salmaggi's activities as general director of the Brooklyn Opera Company, which opens its spring season at Brooklyn Academy of Music on April 1 next.

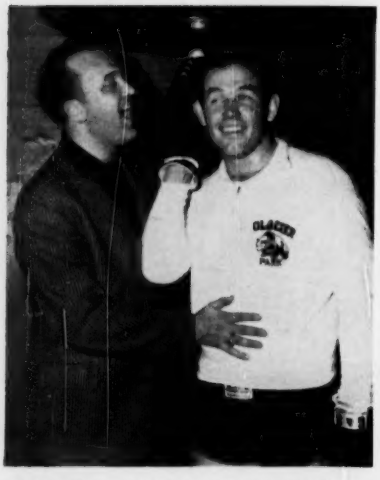
GUIDO SALMAGGI *(left), Director of the Brooklyn Opera, and* JULIUS RUDEL, *General Director of the New York City Opera Company, meet to discuss their respective seasons. Mr. Salmaggi leaves for Honolulu in January to assume the post of Artistic Director of the newly formed Honolulu Opera Association, in addition to his Brooklyn opera management.*

NEWS OF MANAGEMENT

■ Luben Vichey, president and general manager of National Artists Corporation, has announced the addition of a number of leading artists to his roster. He has signed a management contract with Inge Borkh, noted dramatic soprano, who made her debut as Salome with the Metropolitan Opera in 1958, and has appeared with the San Francisco and Chicago Lyric Opera companies and as Elektra with the New York Philharmonic Orchestra in a concert version of Strauss' opera. Mr. Vichey also announces the signing of Wilma Lipp, well-known Viennese coloratura soprano, who has appeared in major European opera houses and made many recordings.

He has announced the signing of a management contract with Bernard Michelin, noted 'cellist, who has toured the United States, Europe, Africa and the Orient with success, playing under the direction of Munch, Paray, Kleiber, Busch and many other well-known conductors. Mr. Vichey also announced the signing of the musical husband and wife team Eileen Flissler, American pianist, and Aaron Rosand, violinist, who will give a series of joint recitals devoted to sonatas and other music for violin and piano.

■ The Concertgebouw Orchestra of Amsterdam will return to the United States for its second tour in the 1960-61 season, according to an announcement by Columbia Artists Management. Under the direction of Eugen Jochum and Bernard Haitink, the orchestra will play a series of coast-to-coast engagements during April and May, 1961. The orchestra's only previous U. S. visit was in the 1954-55 season when, under the leadership of Eduard van Beinum and Rafael Kubelik, it played in over 55 U.S. and Canadian cities.



NICOLAI GEDDA, *Metropolitan Opera tenor, left, visited his countryman, heavyweight champion* INGEMAR JOHANSSON, *at a gym in New York, to offer a singing lesson and to exchange it for a boxing lesson. Johansson visited Gedda at the Metropolitan to hear him during rehearsals of "Gypsy Baron."*

■ Alexander Uninsky, noted pianist, has signed a managerial contract with Cosmetto Artist Management, Inc., for the season 1960-61. The pianist, who is now in America fulfilling concert engagements, leaves for Europe on Dec. 6 for a four months' tour. During the 1960-61 season he will allot three months for concerts in North America.

■ Robert Merrill, noted American baritone, has signed a contract with Columbia Artists Management, in the Schang, Doulens and Wright Division. The Metropolitan Opera singer will be soloist with the New York Philharmonic Orchestra on April 7, 8, 9 and 10 in Bloch's "Sacred Service." Beginning the middle of next June, he will be available for summer festival engagements for the first time in some years.

The same division announces that the Icelandic Singers will return to the United States for a tour. They previously visited this country in 1946. The group consists of 36 singers, with Sigurdar Thordarson as conductor and Godmunder Jonsson as a special soloist.

■ Mertens Division of Columbia Artists Management has signed management contracts with Philippe Entremont, young French pianist, and Regina Sarfaty, youthful mezzo-soprano of the New York City Opera, who has also appeared with the NBC Opera, the Santa Fe Opera, the Washington Opera Society, as soloist with the Boston Symphony and at the Berkshire Festival, and will be heard in April with the New York Philharmonic Orchestra in Pergolesi's "Stabat Mater."

■ Malcolm Frager, young American pianist, has signed a management contract with the Judson, O'Neill and Judd Division of Columbia Artists Management for the 1960-61 season. Mr. Frager, competing against 63 other pianists, last month won the Leventritt Award. In addition to a $1000 cash prize, it provides guest appearances with the New York Philharmonic, Buffalo, Cleveland, Denver, Detroit and Pittsburgh orchestras. On Oct. 25, the St. Louis Symphony Orchestra's 80th season opened with Frager (a native of that city) playing the Second Concerto of Prokofieff, with which he won the Leventritt competition.

■ George A. Kuyper, for 15 years manager of the Chicago Symphony Orchestra, has been appointed to the newly created post of manager of both the Southern California Symphony Association and the Hollywood Bowl Association. He is to assume his new duties before Jan. 1 next. The Southern California Symphony Ass'n. sponsors the Los Angeles Philharmonic Orchestra and presents local appearances of the San Francisco Opera Co. in Los Angeles. Mr. Kuyper had also been for 15 years executive secretary of the Ravinia Festival.

Seymour Raven, music critic of the Chicago *Tribune*, on Nov. 23 was appointed manager of the Chicago Symphony. Mr. Raven has been a member of the *Tribune* staff for 12 years. He previously served on the Chicago *Sun Times* under Karleton Hackett.

EASTMAN BOOMER

■ Eastman Boomer has opened his own management office at 119 West 57th St., New York 19. Mr. Boomer has been engaged in concert management activities since 1935. The artists under his management, at the moment of going to press, are: Nina Dova, soprano and guitarist; Beatrice Krebs, contralto of the New York City Opera; John Carter, tenor; the Gilbert & Sullivan Concert Hall, consisting of a soprano, tenor, mezzo and baritone, a company of 5, with costumes and staging, and produced by Donald W. Johnston; Joseph Eger, French horn, and the Eger Players, piano, violin, 'cello and Mr. Eger, French horn; the Camera Concerti, a chamber orchestra of 18 with two soloists; William Clauson, balladeer and guitarist. Others will be announced later.

■ Van Cliburn, noted pianist, is now under the exclusive management of S. Hurok, the impresario announced on Nov. 24.

Mr. Cliburn thus joins a distinguished roster of musical stars including Artur Rubinstein, Marian Anderson, Fritz Reiner, Jan Peerce, Leonard Warren, Victoria de los Angeles, Isaac Stern, Nathan Milstein, Andres Segovia and Roberta Peters.

■ Sidney M. Moskowitz has been elected president of the recently formed United Concerts, Inc. Their offices are located at 157 West 57th Street, Suite 200. One of UCI's attractions is the well-known soprano and tenor duo team, Aliani and Diard, who begin an 8000-mile Canadian tour in January, 1960.

■ The Friedberg Management announces the addition of Shakeh Vartenissian, Armenian-American soprano, who will be available in the United States after June, 1960.

■ Marshall W. Turkin, formerly manager of the Fort Wayne (Indiana) Philharmonic Orchestra, has been appointed manager of the Honolulu Symphony Society, it was announced recently by the Symphony Executive Committee.

COLUMBIA AND COMMUNITY NAME NEW OFFICERS

At the annual meeting of stockholders of Columbia Artists Management, held on Nov. 24, Frederick C. Schang, President for the past ten years, became Chairman of the Board and Kurt Weinhold was elected President. André Mertens, Vice-president, was elected Executive Vice President, and Richard Yarnall, Assistant Treasurer. Mr. Weinhold has been connected with Columbia for the past 25 years and Mr. Mertens was its European representative until 1940.

In his annual report to the stockholders, Mr. Schang reported on the progress of the Company's subsidiary, Broadway Theatre Alliance, which has organized about 50 subscription cities for touring Broadway plays. He also reported that Columbia would move into its newly acquired building at 165 57th St. late next spring.

Mr. Schang withdrew from the presidency to devote his time to his artists' division, Schang, Doulens and Wright.

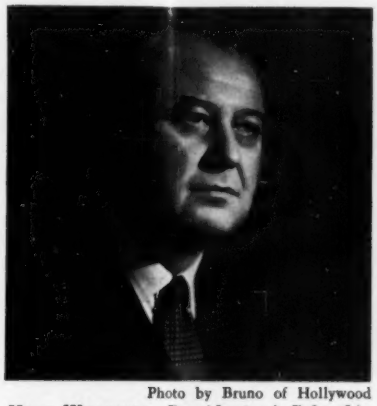


Photo by Bruno of Hollywood
KURT WEINHOLD, *President of Columbia Artists Management*

The annual meeting of Community Concerts, subsidiary of Columbia Artists Management, resulted in the re-election of David Ferguson as President, Mr. Schang as Chairman of the Board, and Herbert O. Fox, Gerald Devlin and Mr. Yarnall as Vice-Presidents.

Officers of the Broadway Theatre Alliance elected were: President, Herbert O. Fox, General Manager, Ronald Willford; and Chairman of the Board, Frederick C. Schang.

Composers of 30 Nations To Meet in Stratford

The first International Composers' Conference is to be held in Stratford, Ontario, next summer. Louis Applebaum, conference director, states that there will be a series of six concerts as part of the Stratford Festival, and a series of conference sessions devoted to contemporary music.

Howell to Head Chautauqua Opera

John Daggett Howell, of New York, has been appointed general director of the Chautauqua Opera Association. He succeeds Julius Rudel, who resigned recently. Mr. Howell served as stage director and business manager of the Association last season. A year ago he staged the Washington Opera Society's production of Stravinsky's "Rake's Progress."

NBC Opera Gives English "Fidelio"

The first performance by the NBC Opera of Beethoven's "Fidelio" was given on Nov. 8 over its television network, in a special program of two hours' duration. The English translation by Joseph Machlis was understandable and practical, though in some cases its language did not match the grandeur of the composer's musical setting.

Samuel Chotzinoff was in charge of the production, with Kirk Browning as stage director, and decor by Lewis Brown.

The work had quite a dramatic effect on the screen as a whole, though the ensemble scenes were not always as vivid as on the operatic stage. Peter Herman Adler, the company's music director, brought out the beauties of the work excellently.

Heading the cast was Irene Jordan, a highly competent exponent of Leonora, whose voice was clearly produced for the most part. She surmounted the terrific demands of her chief aria with success, and looked the part of the boyish character under the guise of which the faithful wife masquerades.

John Alexander, smooth-voiced and intelligent tenor, gave a dramatic reading of Florestan, and expressed considerable of his anguish in his aria. Chester Watson, as Rocco the jailer, was most effective in his singing and acting. Judith Raskin as Marcellina was a pert and attractive exponent of the jailer's daughter and sang her music well. Lee Cass as the tyrant Pizarro was excellent in his singing, if his dramatics seemed overstressed at times. Fred Cushing in the small role of the apprentice Jaquino, and Kenneth Smith as the Governor, Don Fernando, were up to the demands of these parts.

As a whole, this was a gratifying experience musically and dramatically.

D.H.

Metropolitan Revives "Gypsy Baron"

The Metropolitan Opera revived Johann Strauss' operetta "The Gypsy Baron", last heard in that house in 1906, in a new English version by Maurice Valency, at a special non-subscription performance on Nov. 25. The new book is understandable to listeners, if not very distinguished. The settings and costumes by Rolf Gérard are extremely colorful, though some of the effects are more typical of Broadway than our chief opera temple. The stage direction by Cyril Ritchard is laid out in broad lines, with considerable slapstick comedy. The musical preparation and the conducting of Erich Leinsdorf are both thorough and of good quality. On the musical side, every effort has been made to present the melodious score as a serious musical work, instead of the Viennese lilt expected of the Johann Strauss light opera.

Those with historical interests will recall that the operetta was first produced in Vienna in 1885, and the following year had its American bow at the Casino Theatre in New York. It has not been given often here in recent years, except for one production in English by the New York Opera-Comique at the Heckscher Theatre about 25 years ago. The score is famous largely because of its overture, its memorable waltzes, and one tenor aria in praise of wedded happiness.

The story by Schnitzer, based on a romantic novel by Jokai, is laid in Austro-Hungary about a century ago. It deals with episodes in the life of Sandor Barankay, a young Hungarian who joins a gypsy tribe when spurned by Arsena, pretty daughter of his neighber, Farmer Szupan. Becoming head of the tribe, he weds Saffi, one of them, finds a treasure and is ennobled by the Emperor as a war hero, while Saffi is discovered to be a lost Pasha's daughter. All ends happily.

A feature of the production was the debut as Szupan of Walter Slezak, son of the famous tenor Leo, a star on the same stage years ago. A well-known figure on the Broadway stage and in films, he gave a slapstick reading of the comic pig-farmer, and as singing is not his forte, he sang with an acceptable if not operatic type of voice. His entrance with a live suckling pig and his narrative relating how the battle turned out as it did were particularly amusing.

The chief vocal exploits of the evening were those of Nicolai Gedda, a manly and clear-voiced Barankay; Lisa della Casa, winsome and vocally pleasing as Saffi; Laurel Hurley as a pretty Arsena, who sang very well, while Regina Resnik, earthy and dramatic as the gypsy Czipra, was very convincing histrionically and outstanding vocally. Smaller roles were sung by Roald Reitan as Count Hormonay; Ezio Flagello as Cornero; Mignon Dunn as Mirabella; and Paul Franke as Ottokar. Other speaking parts included that of Alessio de Paolis as the Austrian Emperor; Kurt Kessler as Mihaly; Erich Birlenbach as Pali; Rudolf Mayseder as the Chamberlain, and William Stanz as a Sergeant.

The production relies strongly on dance episodes. A stunning court ballet at the opening of Act III was designed by Alexandra Danilova, and introduced Violette Verdy as a new prima ballerina, together with dancers Scott Douglas, Edith Sorell and the corps de ballet. Shorter dance episodes devised by Dania Krupska graced the other acts. L. R. T.

(*other reviews on pages* 12 *to* 17)

"Met" to Stage "Nabucco"

The first performance by the Metropolitan Opera of Verdi's "Nabucco" is scheduled to open the next season on Oct. 24, 1960, in a new production, the gift of the "Met's" National Council.

Castings and Contests

Casting is in progress for "Diseret," an opera in English without a chorus, to be produced by Warren Steibel. This production needs a young lyric-dramatic soprano lead, a romantic tenor lead, a leading contralto, a dramatic soprano, a character baritone, and one other soprano. Address: Mr. Steibel, care of Phyllis Anderson Theatre, Second Ave. and Fourth St., New York City.

•

The New York City Opera is holding auditions for replacements in tenor and bass for its chorus on Dec. 3, after 4 p. m., on the third floor of 130 W. 56th St., New York City, William Jonson, the chorus director, is hearing applicants.

CONTESTS—Compositions

As part of the celebration of the 50th anniversary of the inauguration of the Augusteo in Rome, and under the auspices of the Italian Government and of the Commune of Rome, the National Academy of Santa Cecilia announces an International Contest in Composition, in a freely chosen form for orchestra, orchestra and chorus, or orchestra, chorus and vocal soloists. Compositions must be from 15 to 25 minutes in performance length. The prize is an award of 2,000,000 lire. Further information may be obtained from the Academy at Via Vittoria 6, Rome, Italy.

•

Amateur and professional composers throughout the U. S. are encouraged to submit original songs with words and music appropriate for use by students, faculty and alumni of Southern Methodist University, to the Caruth Competition of that University. Address is: P. O. Box 174, Dallas 5, Tex. Awards of $1,000 for first prize, $600 for second prize, and $300 for third prize will be made to entries in June of each of the years 1960, 1961 and 1962. The deadline for the 1960 contest is Jan. 10 next. The nine prize-winning songs will then be eligible for the grand prize of $1500, to be awarded in November, 1962. If the grand prize-winning song should be adopted by Southern Methodist University as an official school song, an additional award of $2,500 will be made to it.

•

The Hans J. Cohn Foundation Composition Contest for a string quartet offers a prize of $800 and is open to all U. S. citizens. The score must reach the Foundation not later than Dec. 31, 1959. Address: Hans J. Cohn Music Foundation, Woodstock, N. Y.

•

The London International Composers' Competition, without an age limit for applicants, offers a first prize of 50 guineas and performance in London by the Wind Music Society and in the U. S. by the American Wind Symphony, for a score of 12 to 18 minutes' duration. The deadline is Feb. 28, 1960. Address: The Secretary, Composers' Competition, 5 Belsize Square, London, N. W. 3, England.

•

The second Symposium of Contemporary American Music at the University of Kansas in Lawrence will be held next May 2 through 5, under the auspices of the University School of Fine Arts. Dr. John Pozdro, associate professor of theory, is chairman of this Symposium. Deadline for mailing scores for consideration (unpublished, for symphony orchestra, concert choir, chamber ensemble and solo performers) is Feb. 15. Address: Dr. John Podro, Symposium of Contemporary Music, University of Kansas, Lawrence, Kan.

•

The Religious Arts Festival to be held April 28 through May 8, 1960, sponsored by the Central Presbyterian Church of Rochester, N. Y., is launching a choral music competition, open to the public, with a cash award of $100. Each entry must be suitable for performance in a service of worship. The scores must have accompaniment of moderate difficulty, and be of not more than 6 minutes' duration. Solos may be included. Deadline: March 1, 1960. For other details, address: Religious Arts Festival, 1960, Central Presbyterian Church, 50 Plymouth Ave., North, Rochester 14, N. Y.

CONTESTS—Performers

For the second year the Kosciuszko Foundation is offering a Paderewski scholarship of $1,000 to an outstanding young American pianist of Polish extraction and is now making the award available to residents of Massachusetts as well as to those who legally reside in Connecticut, New York, New Jersey and Pennsylvania. Dr. Stephan P. Mizwa, president of the Foundation, reports that the scholarship was established a year ago through the generosity of R. J. Schaefer, president of The F. & M. Schaefer Brewing Co., for a period of three years. Young men and women between the ages of 21 and 25, aiming for concert careers, are eligible to apply for the scholarship. The award will be determined through competitive auditions to be held in New York City commencing on the first Monday in April, 1960. Formal applications must be filed not later than Feb. 1 next.

Application forms are now available from the Kosciuszko Foundation, 15 East 65th Street, New York 21, N. Y.

•

The Feodor Chaliapin Memorial Scholarship Award will be presented by the New York Federation of Music Clubs, again this season. Several scholarships in varying amounts are given annually to singers for study at the Kittain-Chaliapin Studios in New York City. Requests for information and application blanks should be mailed to: Lydia Chaliapin, 853 Seventh Ave., New York 19, N. Y. Closing date for entrance in the competitive auditions is Feb. 16, with the hearings scheduled to begin Feb. 24.

•

Unmarried graduate students in music or art who wish a year's study in Paris, and who are under the age of 35, may apply for one of the four awards of $1200 each offered by the Woolley Fellowship under auspices of the Fondation des Etats-Unis in Paris. Deadline: Feb. 1. Apply to: Director, Fondation des Etats-Unis, 15 Boulevard Jourdan, Paris 14, France.

The Michaels Memorial Music Award of Chicago has Feb. 12 as its deadline. This is held annually under auspices of the Ravinia Festival Ass'n. and is open to singers, pianists and string players between the ages of 18 and 29. Auditions are held in Chicago in April (dates not yet set), with preliminary hearings of Eastern candidates in New York City. The award consists of $1,000 and a solo appearance with the Chicago Symphony at the Ravinia Festival. Address: Michaels Memorial Music Award, 108 N. State St., Chicago 2, Ill.

•

Feb. 15 is the deadline for contestants to apply for entrance to the annual Shreveport Symphony-Centenary College Scholarship Competition. The College and the Orchestra jointly award four string scholarships at Centenary College, valued at $850 each per year, to string players (violin, 'cello, viola or contrabass), who will play in the orchestra while working for a degree. Address: National Federation of Music Clubs, 445 West 23rd St., New York 11, N. Y.

•

For Kansas residents (including those studying in that State), there are the Naftzger Young Artists Auditions, for singers and instrumentalists under 24. Winners receive solo appearances with the Wichita Symphony and awards of $300 and two of $100. Deadline is Feb. 1. Address: Henry Peltier, Manager, Wichita Symphony, 105 West Second St., Wichita, Kan.

•

Important to performers (for the award includes a New York Town Hall debut recital and much nationwide publicity), are the Naumburg Musical Foundation competitions, the deadline for which is Feb. 1. The annual competition is open to singers, pianists, violinists, violists and 'cellists between the ages of 16 and 30. Auditions are held in March and April. Address of the Foundation is: 130 West 56th St., New York 19, N. Y.

•

The International Georges Enesco Music Composition, for violinists and pianists not over 35 years of age, is scheduled in 1961 in Bucharest. Address: Dr. Isosif Dolezal, Legation of the Rumanian People's Republic, Washington, D. C.

Verson in Chicago Program

■ Cara Verson, pianist, who specializes in modern works, is departing this year from this type of music and featuring a program of French Impressionistic and Spanish compositions. She presented such a list before the Chicago Artists Ass'n. on Oct. 27.

DIANA STEINER

Violinist, winner of 1959 National Federation of Music Clubs Young Artist Award; W. W. Naumburg award of N. Y. Town Hall debut, Friday Morning Music Club of Washington, D. C.
Address: 737 Revere Road, Yeadon, Penna.

EDNA WILLIAMS

Soprano

1959 winner of the
JOHN HAY WHITNEY FELLOWSHIP
224 S. Michigan Ave., Chicago, Ill., Rm 716

FINAL CALL!

...for advertising copy in

1960 MUSICAL COURIER DIRECTORY!

•

Appearing at the right time (January 15th) when booking plans are organized, the 1960 MUSICAL COURIER DIRECTORY ISSUE of Musical Arts and Artists is an invaluable guide for artists, managers, agency executives and informed concert audiences all over the civilized world.

•

Artists' announcements in the Directory Issue are strategically placed to command the attention and active interest of all key people in the music field both here and abroad.

•

THE DIRECTORY ISSUE HAS AN ENTIRE YEAR'S CIRCULATION LIFE!

Extremely low space costs for Artists and Teachers:

Double-Page Spread ..... ☐ **$295**

Single Page ..... ☐ **$185**

Half Page ..... ☐ **$100**

(Minimum charge for cuts and artwork. Bleed pages extra.)

MUSICAL COURIER
119 West 57 Street, New York City 19

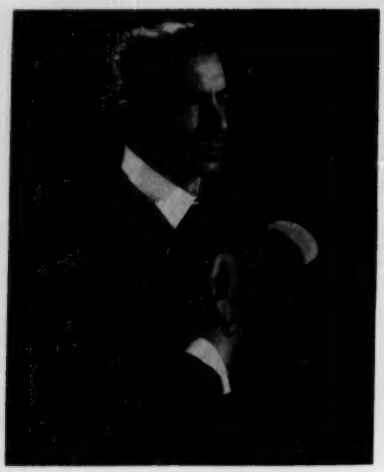
As indicated here, reserve space in the January 15th issue. Copy is enclosed.

NAME .....

ADDRESS .....

CITY ..... ZONE..... STATE.....

SIGNATURE .....



HERBERT VON KARAJAN *conducted the Vienna Philharmonic Orchestra in two New York concerts at Carnegie Hall on Nov.* 17 *and* 19. (*Review on pages* 16 *and* 17.)

NEW YORK OPERA AND CONCERT BEAT

METROPOLITAN OPERA

(*Continued from page* 9)

Manon, Oct. 28, E—The revival of Massenet's opera after an absence of five years was a highlight of the Metropolitan's first week. The production was the same as that previously seen, with sets revised by Ellen Meyer in 1954. The stage direction was by Nathaniel Merrill, and in general serviceable, though the ensembles lacked a masterly hand. In the Cours la Reine scene, a new ballet, choreographed by Zachary Soloff, was seen.

Victoria de los Angeles was the center of interest in her exquisitely sung version of the frail heroine of the Abbé Prevost's great romance. She brought freshness and charm to the familiar and sometimes cloying music. Such airs as the "Adieu" to the "little table" were done so beautifully as to wring a sigh even from hardened operagoers. And she looked so winsome and delightful that even numbers such as the hackneyed "Gavotte" were made to seem natural.

A fine vocal display and distinguished manner were brought to the role of Des Grieux by Nicolai Gedda. His voice is beautifully trained and colorful enough, so that the head tones in "Le Rêve" emerged naturally, and he gave a certain vigor to his acting. Giorgio Tozzi, the possessor of one of the great bass-baritone voices of the day, was also a highly effective elder Des Grieux. The character skills of Ralph Herbert were well displayed as the rascally Lescaut.

Among the smaller roles, two recent acquisitions to the company were seen: Teresa Stratas, who won one of the Auditions prizes, and who bowed as Pousette in a strong and clever portrayal, and Joan Wall, who bowed in the well-sung small part of Rosette. Helen Vanni as Javotte was the third of the easy-going beauties for whom the old roué Guillot (Alessio de Paolis) gives his entertainment in Act I. Calvin Marsh appeared as the Innkeeper, and mimed roles were portrayed by Charles Kuestner, Loyd Strang and May Savage.

With a thronged house, the reception of the opera was very enthusiastic.

L. R. T.

Tosca, Oct. 29, E—The return of Dimitri Mitropoulos as conductor was one of the features of this performance, since the version was the same in most particulars as that he first conducted at the Metropolitan in 1955-56. His conducting was as ever strong-textured and rich-sounding and of great dramatic impact.

Zinka Milanov in the title role was not at first in her best vocal estate, but later her voice warmed and the applause after "Vissi d'Arte" was ovational. Her dramatic portrayal has power, if it is not particularly subtle or deep-felt.

Leonard Warren, in his familiar portrayal of Scarpia, brought the riches of his opulent and well-produced voice, and his great dramatic sincerity to the role, if his portrayal lacks the elegance that some great actors have brought to the part. Eugenio Fernandi, the Cavardossi, seemed at home in this part, though he contributed to it mostly a voice of large proportions and a statuesque presence. Norman Scott sang the prisoner Angelotti's few episodes with dramatic bite, and Lawrence Davidson was effective as the rotund and jovial Sacristan. Paul Franke as Spoletta, Roald Reitan as a new Jailer, Osie Hawkins as Sciarrone, and George Ryan as the Voice of the Shepherd in the last act were all musically effective.

Mr. Mitropoulos, seemingly fully recovered from his illness of last season, was warmly applauded at the beginning of each act. In sum, this was an evening for lovers of the more flamboyant Italian opera—and they responded in great numbers. The production was devised by Dino Yannopoulos and Nathaniel Merrill was the stage director.

L. R. T.

The Marriage of Figaro, Oct. 30, E—The new production of Mozart's comic masterpiece emerged as one of the most interesting of recent years. The musical preparation had been thorough; the cast included some new artists, and the conducting of Erich Leinsdorf was understanding, with much vitality and fine coordination of orchestra and stage.

Only the new staging by Cyril Ritchard at times struck too low a comedy note, one which might have been in place in a musical show but not in a great classic of the operatic stage. It must be said, however, that in the arias and other scenes of deep communication, Mr. Ritchard used restraint.

Two important debuts were made on this occasion. Elisabeth Soederstroem, slender and sweet-voiced soprano from Sweden, was a new Susanna. She showed a strong knowledge of the Mozartean style in her singing, and in general proved a promising addition

Two scenes from the new production of "The Gypsy Baron" by Johann Strauss, given in a new English version by Maurice Valency, at the Metropolitan on Nov. 25. *At left,* WALTER SLEZAK, *who bowed with the company as Szupan. Right, scene from Act III as Barinkay* (NICOLAI GEDDA), *left, presents his bride Saffi* (LISA DELLA CASA) *to the Emperor of Austria,* (ALESSIO DE PAOLIS). REGINA RESNIK *as Czipra, the gypsy, stands at left of throne. (Photos by Louis Melançon.)*

to the company. Kim Borg, noted Finnish bass-baritone, bowed as the Count. His voice is a substantial one, is well modulated in this role, and he has a good stage presence, but his acting could be made more dynamic.

Cesare Siepi was again the distinguished Figaro, a role which he enacts with elegance, employing skillfully his full tones and expert action.

Lisa della Casa again proved a beautiful and high-bred exponent of the Countess, and proved unforgettable in her poignant and lovely singing of her two chief arias. Mildred Miller is a well-equipped and smoothly trained exponent of Cherubino, the eternal adolescent caught in the throes of puppy love.

Other roles were all carefully developed. They included the hearty and appealing Marcellina of Regina Resnik; the testy and pedantic Don Basilio of Charles Kullman; the clever, well-sung Bartolo of Ezio Flagello; and the smaller character parts, all well done, of Don Curzio (by Gabor Carelli), Antonio (by Lawrence Davidson) and Barbarina (by Mildred Allen).

The stage settings, designed by Oliver Messel, a distinguished artist who has provided many productions in England, are beautiful. The costumes, designed by Karinskaya, are delightful indeed. Much credit is due to Mrs. John D. Rockefeller Jr. (whom many remember as the fine pianist Martha Baird) for her generous monetary contribution that made this production possible. Its comedic excesses can be toned down, and the artistic nucleus is there for shaping a production that will be one of the Metropolitan's finest. L. R. T.

Cavalleria Rusticana and Pagliacci, Oct. 31, A—A rare surprise package was offered by the Met forces at the finale of this season's first week. Making his debut with the company was the conductor Nino Verchi, who presided over both operas with complete authority and enough flexibility to honor each artist's individuality. Giulietta Simionato, of magnificent vocal powers, lived the part of Santuzza and conveyed the heroine's sufferings with dramatic intensity. Hers was a superlative performance. Jan Peerce, singing the role of Turiddu for the first time, was an equally exciting partner; even physically, they formed an unusually well-matched team. With the entire cast rising to this exciting atmosphere, the impact of the old opera became a thrilling experience. Rosalind Elias as Lola, Walter Cassel the vivacious Alfio, and Thelma Votipka the ever-dependable Lucia, completed the splendid cast. Ovations were long and vociferous.

"Pagliacci" did not live up to this standard. However, Cornell MacNeil, singing his first Metropolitan Tonio, was the next surprise. His Prologue was magnificent and throughout the performance his was the most dramatic and eminently satisfying offering. In the role of Nedda, Lucine Amara was less effective than is her wont. The Canio of Dimiter Uzunov was a rather pallid characterization, although his voice is clear and agreeable. Charles Anthony as Beppe and Mario Sereni as Silvio gave highly convincing performances. Thus new life was infused into well-known, well-loved and often well-worn works which have been household words for three generations. R. H. W.

Carmen, Oct. 31, E—The first "Carmen" of the season had Jean Madeira in the title role; though she has sung it before at the "Met," she has not done so often. Miss Madeira makes the gypsy a luring and beautiful hoyden. Her voice is large and colorful enough to give the right ring to her conception of a warmly sensuous and amorous creature. William Olvis, American tenor, sang Don Jose for the first time here; this was his initial appearance in a leading role of such proportions. His stage appearance is handsome and his voice is appealing and well-modulated, if his acting at times was less than spontaneous.

A newcomer to the Met ranks, Maria Luisa Nache, from Spain, made her debut as Micaela, a role which she sang intelligently though not with very warm communication. Robert Merrill was a dynamic Escamillo. Louis Sgarro was a strong exponent of Zuniga. Heidi Krall, Clifford Harvuot, Margaret Roggero, George Cehanovsky and Paul Franke filled the other roles ably. Jean Morel was the conductor, giving more than previous dramatic inflections to his work with the orchestra. The chorus also contributed its share acceptably. The sumptuous, if controversial settings and stage action of previous seasons were again in evidence. G. T.

Traviata, Nov. 4, E—In the first production of "Traviata" this season, a truly elegant performance was realized by the singing leads, the supporting players, the orchestra and the chorus. This beautifully paced and brilliantly performed opera was under the sure and inspired hand of Nino Verchi. Victoria de los Angeles and Cesare Valletti gave stunning beauty to their roles as the ill-fated lovers. The singing of the soprano was limpid, warm and under perfect control throughout most of the evening. Only in the highest ranges did she encounter some difficulty in maintaining the lushness of tone for which she is justly famous.

On the other hand, in passages, where Valletti's Alfredo matched Violetta artistically and histrionically, his tendency to expose his upper range to a tone which inclines away from the inherent beauty of his light lyric voice, made for less pleasing results. The duets between these two artists nevertheless were sung with great sensitivity and beauty.

Though Mario Sereni reportedly was indisposed by an attack of "flu," he nonetheless portrayed Germont with a fine and consistent tone which was full-bodied, resonant and pleasing to the ear. He did not give any hint of being in anything but top form.

The performances of Calvin Marsh, Gabor Carelli, Helen Vanni, George Cehanovsky, Teresa Stratas, Lou Marcella and John Trehy maintained the high quality of singing and acting that the principals set forth.

The gay festivities of the first and the third acts were richly adorned by the flashing colors and spirited action of the dancers, and the singing of the chorus. Too much credit cannot go to the chorus for its vitality of tone, its accuracy of pitch and musicality. In a word, it was superb. D. J.

Madame Butterfly, Nov. 7, E—One of the most successful of the Met's recent "restudies" was Yoshio Aoyama's production of "Madame Butterfly." The sets and costumes of Motohiro Nagasaka are of course wonderful and delightful, and in general the charm of the original production has carried over into this season's first performance.

If on this occasion "Butterfly" did not prove to be a particular exciting opera, a goodly share of the responsibility must be accepted by the pit. It may be *lese majesté* to say it, but the fact is that Mr. Mitropoulos's leisurely tempos, often without any marked rhythmic impulse, rob many of the climaxes of their bite.

Antonietta Stella is, of course, an excellent Cio-Cio-San, and being in good voice she gave an ever-satisfying and oft-times moving account of the tragic heroine. The role of Suzuki is not particularly important vocally, but it is of the greatest histrionic value, and Margaret Roggero rose to the challenge in every way. In general, the men in the cast fared less well; "adequate" is the adjective which would best describe the contributions of Barry Morell (Pinkerton) and Clifford Harvuot (Sharpless). Mr. Morell's tenor is well produced and he sings musically, but his voice is neither big enough or thrilling enough on top to lift the thankless role of Pinkerton above the ordinary.

As is so often the case at the Met these days, the secondary roles achieved an unusually high level vocally and artistically. Charles Kullman (an excellent first-time Goro), George Cehanovsky (Yamadori), Osie Hawkins (The Uncle-priest), Calvin Marsh (The Imperial Commissary), and Joan Wall (Kate Pinkerton) all contributed more than their share to a satisfying, if not an exciting evening. C. E. R.

Aida, Nov. 9, E—The first hearing of Verdi's "Aida" this season brought the initial appearance of Lucine Amara in the title role. Miss Amara had sung the role before in Rome, and presented a carefully prepared version histrionically, with generally excellent vocalism and expressiveness; but her equipment does not include the vocal power and richness necessary in the climactic scenes.

Robert Merrill was outstanding as Amonasro, using his opulent baritone to portray the fierce warrier with power and commanding tones.

Nell Rankin provided her familiar dramatic and warm-toned Amneris. She sang and acted the elegant princess, making the jealous woman a warm, glowing portrayal. Dimiter Uzunov, as Radames, displayed his ample tenor to advantage. Louis Sgarro provided a pleasing and well-sung King of Egypt. Cesare Siepi as Ramfis was a dominant figure with opulence of voice. Heidi Krall as the Priestess in the temple scenes and Robert Nagy as a Messenger, singers of excellent caliber, were added factors in the performance.

Fausto Cleva conducted with assurance and effectiveness. New dance episodes were devised by Gregory Solov, with Edith Jerell, Bruce Marks and Frank Piper the featured dancers with the ballet corps. L. R. T.

OTHER PERFORMANCES

Risë Stevens sang her first Carmen of the season on Nov. 12 and repeated the role on Nov. 18, on which occasion Kurt Baum was the Don Jose; Anna Moffo made her debut with the company as Violetta in "La Traviata" on the afternoon of Nov. 14; Giulietta Simionato sang Santuzza and Gloria Davy was the Nedda in the double bill on Nov. 16; in "Tosca" on Nov. 21 (matinee), Jussi Bjoerling returned to the company after two years' absence as Cavaradossi, with Mary Curtis-Verna singing the title role for the first time this season; Licia Albanese returned to the role of Manon on Nov. 21.

CARNEGIE HALL

New York Philharmonic, Leonard Bernstein, conducting, **Seymour Lipkin,** pianist, Oct. 25, E—Though the program was not of ordinary pattern, the playing at this concert was. It requires more than a professional (*i.e.,* run-of-the-mill) reading to make Berlioz' "Romeo and Juliet" register properly. The style was cordial only to the notes themselves. While the tempo was beautifully set in the "Queen Mab" section, delicacy was absent and the flowing connections were minutely separated. This orchestra has come a long way since Bernstein took over; the proof is writ clear in past performance, but in this concert its playing was not in its best condition.

Barber's "Second Essay" is beginning to show its face *sans* make-up. Its premises no longer impress and its arguments seem somewhat stale and sterile. On the other hand, the fascinating creativity of Charles Ives' "The Unanswered Question" registers with such power that one can only wonder why we are deprived of hearing this composer's large works, the Fourth Symphony or at least the "Three Places in New England."

I must disagree with Bernstein's way with "The Unanswered Question." The trumpet was placed on one side opposite the flute quartet, with the strings ranged upstage in the center. Ives considered the strings to typify "voices of silence," played offstage, equating a mysterious element that existed and paradoxically did not. Further, controlling them by a second conductor (one of the assistants took care of this) made the necessary element of happenstance impossible.

The opening half was concluded with a dashing performance of Stravinsky's Concerto, with Seymour Lipkin as the soloist. It has flair, and when it has Bernstein as conductor it has spirit; it has wonderful moments, but it is all touch-and-go. Lipkin's nonchalant possession of the solo part was enjoyable.
A. C.

Detroit Symphony Orchestra, Paul Paray, conductor, **Lorin Hollander,** pianist, Oct. 30, E—The visiting orchestra in its annual New York appearance presented Mozart's "Marriage of Figaro" Overture, Brahms' Fourth Symphony, Walter Piston's sensitively written "Three New England Sketches" and the Saint-Saens Fifth Piano Concerto, with 15-year-old Lorin Hollander as soloist.

Mr. Paray, who conducts with a Gallic feeling for rhythm and an alert baton, was especially at home in the traditional works on his program, including the Brahms Symphony. The orchestra appears to need some more polish and drilling (the concert came, of course, early in the season). The Piston pieces had a good reception, and the composer was present to bow.

The climax of the concert came in the brilliant playing of the young American pianist in the Saint-Saens work, which showed both a fastidious feeling for form and a strong dramatic temperament. The finale of the work was particularly forceful and won a long ovation for youthful Mr. Hollander, whose bravura skill would seem to destine him for an important place in the concert world.
R. K.

New York Philharmonic, Oct. 31, E—Eleazar De Carvalho appeared as guest conductor of the New York Philharmonic in a program of Mozart, Strauss, Schönberg and Villa-Lobos. The orchestra was joined by the Symphonic Choir of the Westminster Choir College for "Choros" No. 10 by Villa-Lobos. "The Magic Flute" Overture received a robust and rhythmically precise performance, but it was at the opening of Strauss' "Also Sprach Zarathustra" that Carvalho, c o n d u c t i n g without score throughout the concert, created an impression of tense power. Fine though the performance was, this command was not held through the full length of the work's grandiose oratory. Whilst imaginatively threading one's way through Nietszsche, it was pleasant to come down to earth in a Viennese café towards the end of the work, which is hedonistic in more than the indulgent use of the brass.

Schönberg's Chamber Symphony was efficiently played in the 1935 full-orchestra version. Ten years separate this work from the Strauss, and it is interesting to compare the language of Strauss with Schönberg's point of departure. The kinship between the two composers at this stage is much less obvious when the Chamber Symphony is played in the historic 1906 version.

"Choros" No. 10 by Villa-Lobos thrilled with a basic excitement, especially after the products of Central European sophistication earlier in the program. A feature of the work is the use of the chorus as a percussive part of the orchestral texture. Credit must go to the director of the Symphonic Choir for realizing the dry choral barking which makes the primitive impact of the score. Over extensive percussion and ostinato effects came soaring melodic phrases, exhilaratingly handled by the conductor, who became the master of ceremonies at a ritualistic circus.
P. D.

Ray Lev, Nov. 2, E—Miss Lev's recital consisted of Schubert's Klavierstück in E Flat Major, Mozart's Sonata in F Major, Liszt's Sonata in B Minor, the Opus 76 Klavierstücke of Brahms, and Chopin's Scherzo in B Minor. She is one of the few artists wholly justified in programing music that demands such mastery of varying styles. Her Schubert is forthright and noble. Her Mozart is refreshingly unmuddled. Her Liszt combines breathtaking pyrotechnics, well-shaded melodic line, and sheer physical endurance. Her Brahms evokes the hauntingly romantic spirit of the music, and her Chopin is as remarkable for dynamic coloring as it is for shimmering brilliance of technique. Miss Lev plays with relaxation—her arms seem limp, and she addresses the piano almost casually. But what emerges is a performance that is persuasive and forceful, marked by facile use of dynamic graduation, an ability to play loud without "banging," and complete ease in rapid passages with octaves or extended chords.
E. L. S.

Philadelphia Orchestra, Eugene Ormandy, conductor, **Isaac Stern,** violinist, Nov. 3, E—The Philadelphians opened their New York season with their second program (not a typographical error, since the initial concert was cancelled due to a strike of the musicians). Ormandy's choice was a hybrid of Russianism via Stravinsky (via Tchaikovsky) and Shostakovich, with the Brahms Violin Concerto concluding matters. All healthy music and in the hands of this superb ensemble all in healthy condition.

JUSSI BJOERLING, *tenor, returned to the Metropolitan Opera, after two years' absence, as Caverodossi in "Tosca."*

Stravinsky's ability to garner scintillating and special sonorities from the orchestra has never wavered from the early "Fireworks" to the most recent filtered-dodecaphonic works. One is provoked by "Le Baiser de la Fée," rightly termed a divertimento—provoked into applause by the wit and the spirit of the concoction. Ormandy's men run through this work like mere child's play, and on this evening they had the tingle of an opening night as a bonus.

The Shostakovich Symphony No. 1 remains one of the great pieces by this talented composer. And in the absence of the militaristic snare drum that haunts his later output (even simulated in his chamber pieces), one is bound to be very partial to it. Again, one can only praise the performance, though Ormandy takes some sections slower than the metronomic indications of the score. (The program note quoted a statement by Nicolas Slonimsky with the unfortunate adjective "late." With gratefulness I report, à la Twain, that this is exaggeration since the encyclopedic gentlemen is enjoying wonderful health in Boston.)

What was a p p e a l i n g about the Brahms was not Stern so much as the

National Artists

National Artists Corp.
Luben Vichey, President and General Manager
711 Fifth Ave., N.Y. 22, N.Y.
Plaza 9-6000 • Cable Address: Natconcor, N. Y.

Mildred Dilling
HARPIST

Robert Mueller
PIANIST

Carl Palangi
BASS BARITONE

Carlos Salzedo
HARPIST-COMPOSER

participation of the orchestra. In this performance one realized the true symphonic concept of the opus, far above a luxuriant solo voice pitted against, or supported by, the ochestra. Stern applied strong bowing to the strong stuff of Brahms, which doesn't need any extra weight to register. All in all, a typical first-rate Philadelphia Orchestra evening in New York. A. C.

David Montagu, violinist, assisted by **David Garvey,** pianist, and the **Phoenix String Quartet,** Nov. 4, E—Mr. Montagu, a young American violinist who won an award at the Geneva Concours in 1952 and later toured Europe, made his first New York appearance. He studied at Juilliard with Galamian and in Paris with Nadia Boulanger, and has appeared in recitals and with orchestras in this country as well. The program was conceived in chamber music style, with almost equal opportunities for his co-artists. Apparently, making music was Mr. Montagu's first aim; this was apparent in Stravinsky's "Duo Concertante" and Beethoven's Sonata in C minor, Op. 30, No. 2, in which the violinist showed a finely lyrical tone and musicianly conception, but did not attempt to obtrude his work above that of his piano collaborator. In Chausson's beautiful and atmospheric Concerto for Violin, Piano and String Quartet in D major, the two joined forces with the Phoenix Quartet to give a reading that was richly rewarding without being spectacular in any respect. The audience reacted warmly to the playing. D. R.

Samson François, pianist, Nov. 6, E.—Mr. François is a musician who imprints his personality very strongly upon the music he plays. In a program of Debussy, Liszt, Chopin and Prokofieff this had varying results. It was excellent to hear three of Debussy's Etudes, works stemming from this composer's rather tortured final years, but they were badly placed at the opening of the program. The performer's capricious delicacy was utterly in accord with this elusive music.

Liszt, on the other hand, was treated with a Gallic charm which sometimes proved inadequate. "Eroica" (from the "Transcendental Studies"), although exciting enough, lacked strength and was reduced to glitter. The "Sonnet à Petrarque" and the "Valse Impromptu" in A flat had an exquisite and casual lyricism. A Chopin group followed in which the "Grande Polonaise" rose from the grave of old war-horses with alarming effect, boisterous, vulgar and magnificent. Two elegantly wayward Valses followed, and the program ended with Prokofieff's Seventh Sonata. I felt that a more precise performance of this work was needed. Too often the loud passages became a brilliant flurry of notes, although the Andante was memorably atmospheric. A lasting impression of the recital must surely be the thunders of Mr François' very remarkable technique evaporating into the individual sostenuto of his quiet playing. P. D.

New York Philharmonic, Eleazar De Carvalho, conductor; **Robert Casadesus,** pianist, Nov. 7, E—The international role of music was dominant at this excellent concert. Carvalho is a first-rate musician, a man of fiery temperament who excels in music that has romantic and nationalistic objectives. His program consisted of William Schuman's "Symphony for Strings," the Russian side of Stravinsky, illustrated by his "Petroushka," and the great Beethoven fourth Piano Concerto. With Casadesus at the keyboard, and the fully sensitive instrument, the New York Philharmonic, it was an evening of wonderful music-making. As a bonus and a surprise to the soloist, his own "Trois Dances" was placed on the program. It consists of a Sardana, a Sarabande and a Tarantelle, of a pleasing if not extraordinary quality.

It is usual to hear the Beethoven concerto played at a tempo that destroys its wonderful sense of quiet solo resistance. This is no work of black and white, represented by the piano and orchestra. Within the concerto the solo voice has a unique individuality; it takes a pianist of stature to make it sound prosperous and yet not indulge in histrionics. Casadesus did himself proud, especially with the contours of the slow and final movements.

The Stravinsky is more than bread and butter to a conductor; it is a work that is a "knockout" for an audience. Carvalho is of the school that believes in miming the ictus, in telegraphing the sonority wave. It may be the way he feels, though it doesn't mean much to the way the music comes out. My own belief is that our conductors should take the role of a musical deputy. In the case of a tremendous talent such as this Brazilian's nothing more is necessary. A. C.

New York Philharmonic, Jacques Klein, pianist, **Eleazar De Carvalho,** conductor, Nov. 8, A—The distinguished Brazilian conductor used his eloquently controlled gestures to draw out unusually broad sonorities from the orchestra. He demonstrated the virtuoso quality of the Philharmonic particularly in his exciting reading of Stravinsky's "Petroushka," both brilliant and charming.

His junior countryman, Jacques Klein, was soloist in Rachmaninoff's Concerto No. 3. Mr. Klein plays with a notable lack of tension, which gives full scope to his prodigious technique and remarkable richness of tone. One looks forward to further performances by this highly gifted young man.

The program had been changed to substitute Dimitri Kabalevsky's "Colas Breugnon" Overture for William Schuman's "Symphony for Strings," in honor of the former, present in the audience with three other Russian composers, Fikret Amirov, Konstantin Dankevich and Tikhon Krennikov, who with the musicologist Boris Yarutofsky are members of a delegation now visiting the U. S. The other member of that party, Dimitri Shosotakovich, was in Philadelphia, where his 'Cello Concerto was having its American premiere under Eugene Ormandy, with Mstislav Rostropovich as soloist. E. L. S.

Giulietta Simionato, mezzo-soprano, and **Carlo Bergonzi,** tenor, Nov. 8, E—There would normally be little musical *raison d'être* for the hodge-podge of arias and Italian canzonettas which these two singers of the Metropolitan presented in their Carnegie Hall recital. This, however, was no ordinary occasion, because Miss Simionato is no ordinary singer. The marvel of her art is not really her voice, although it is as fine a mezzo-soprano as we have had in years, nor her technique, although it is absolutely complete. It is that she concentrates every facet of her charm, her vocal opulence, her wide-ranging technique, her profound musicality, and her superb dramatic instincts on the music she is performing, and the result comes very close to perfection in every case. This is all the more remarkable when one considers that she covered most periods from Gluck to Cilea, including Mozart, and many types of technical problem from the most sustained to the most florid, utilizing *en route* every dynamic shade from the most delicate pianissimo to a ringing fortissimo, and revealing an even and easy range of over two octaves. Her contributions included arias from Gluck's "Orfeo," Cimarosa's "Il Matrimonio Segreto," "Le Nozze di Figaro," "The Barber of Seville," "La Favorita," duets from "La Favorita" and "Aida," and songs by Respighi and Pizzetti.

Mr. Bergonzi is a good Italian operatic tenor, and it is no disparagement of his gifts and abilities to say that he was somewhat at a disadvantage on this occasion. Who, indeed, would not have been? His arias came from "Elisir d'Amore," "Martha," "L'Africaine," and "Andrea Chenier," and there were songs by Tosti. George Schick was the excellent accompanist. C. E. R.

American Opera Society, Nov. 10, E—"La Grande Duchesse de Gerolstein," slides gracefully from one sumptuous melody to another, through a score that typifies the well-wrought *opéra-bouffe*. Offenbach's amusing parody of middle-European court intrigue is replete with charming theatrical effects, colorful characters, humorous situations and some outstanding music that — even though tongue-in-cheek — might very well be envied by "serious" composers. With mock pomp and circumstance attending the general's departure for war, the Duchess presents him with a sword as she announces in full aria form, "Voici le sabre de mon père"—later joined by full chorus. After all the conspiracies and unrequited loves, the finale

Friedberg Management, Inc.
Founded in 1912 by Annie Friedberg
Steinway Hall, 113 W. 57th St., N. Y. 19, N. Y.

MYRA HESS
Pianist

Gyorgy SANDOR
Pianist

David GAREN
Leading Tenor, Wiesbaden State Opera

Joseph SCHUSTER
'Cellist

ETHEL BARTLETT ROBERTSON Internationally Acclaimed Pianist
Is Now Available • Season 1959 - 1960
Friedberg Management, Inc. • 113 W. 57th St., New York 19, N. Y. • Circle 7-1408

indicates that everyone will live happily ever after.

Martial Singher, in top form vocally, brought wit and charm to his role as General Boum. Jennie Tourel, singing best in the second act, made a delightful Duchess. Her mime scene with Baron Grog (Stefan Schnabel) was a masterpiece in miniature. The rest of the cast (André Turp—a tenor with considerable vocal prowess and a real flair for comedy, Laurel Hurley, André Lortie and Louis Quilico) sang with consistently high quality, as did the company's excellent chorus. Arnold Gamson conducted as if he had the score built into his fingertips. Although Allen Sven Oxenburg's English narration (spoken by Baron Grog) helped considerably, one would strongly urge a complete English translation. As winning as the music is, it was obvious that the joke was fully appreciated only in those sections readily understood by the overwhelming number of audience members whose French is strictly high-school. "The Grand Duchess" could well become a popular favorite today, as it was in the '70s. E. L. S.

MARY CURTIS-VERNA *sang the title role in Tosca with the Metropolitan Opera at the matinee performance of Puccini's work on Nov. 21, the American soprano's first performance of the season with the company.*

The Orchestra of America, Richard Korn, conductor, **Vida Chenoweth,** marimbist, Nov. 11, E—The second program by the Orchestra of America had considerably more impact than the first. It contained two premieres—most novel being Robert Kurka's Concerto for Marimba and Orchestra, with Vida Chenoweth as the attractive and efficient soloist. The late composer, best known for his opera "The Good Soldier Schweik," sung by the New York City Opera several seasons ago, injected a strong ingredient of jazz into this work. The writing for the marimba is jaunty, vivacious, but with a more wistful middle movement. The thematic material and development, however, are rather thin. The soloist was recalled repeatedly. A world premiere was given to Symphony No. 3 by Charles Wuorinen. This score, in two main parts, uses a piano as an integral part of the orchestra. The 21-year-old American composer, who studied with Ussachevsky, Luening and Beeson, has written a powerful work, with broad, forceful themes, not always wholly original (there are echoes of "Tristan" in the first section). The second part opens with a dissonantal outburst, but towards the end develops a strong and simple, chorale-like theme, which would seem to portray faith arising out of suffering. This promising novelty had a warm reception.

The program, all of which was well and effectively performed by the orchestra under its able conductor, Richard Korn, presented four works appropriate to Veterans' Day. Douglas Moore's "In Memoriam" is a marchlike dirge, dying out at the close with a few faint triangle notes. "A Victory Ball" by the late Ernest Schelling graphically paints the revels of such a celebration, broken into by ghostly marching legions—effective if rather obvious writing—and ends with taps sounded softly. William Grant Still's "In Memoriam for the Colored Soldiers Who Died in the War" is another affecting and poignant therenody. The program closed with Paul Creston's "Chant of 1942," which voices hope and fervor in wartime. The concert as a whole was a considerable gain over the first one of the series. R. K.

Mstislav Rostropovich, 'cellist, Nov. 13, E—The eminent Russian 'cellist, who has returned for another American tour following his debut here several seasons ago, again proved a performer of great skill and taste. In fact, the playing exhibited on this occasion deserved the adjective "superb". The performer has a technical mastery that is outstanding, and this was particularly demonstrated in his playing of J. S. Bach's Fifth Suite for 'cello alone. His distinguishing of the various voices and shaping of the structure of the several movements was achieved with great beauty of tone and bowing facility.

Other works that stood out in this distinguished recital were Brahms' F major Sonata, played with rich lyricism and excellent musicianship by Mr. Rostropovich and his piano accompanist, Alexander Dedukhin. Entirely different was the acrid and forceful performance of Hindemith's Sonata No. 1 for 'cello and piano. The Rachmaninoff "Vocalise" was another item on a program warmly applauded by a large audience. R. K.

New York Philharmonic, Thomas Schippers conducting; **Leontyne Price,** soprano, Nov. 15, E—The highlight of a diversely chosen and beautifully performed program was Samuel Barber's "Knoxville: Summer of 1915," for voice and orchestra. Based upon a prose poem of James Agee, Barber's work creates a perfect musical complement to the author's nostalgic memories, dreams and fears. Miss Price's rich mezzo quality served the languid mood of the score magnificently, and she carried off a difficult vocal assignment with the high order of artistic excellence that we have come to expect of her. Mr. Schippers and the orchestra met the demands of the music with equal skill and sensitivity.

The program opened with the Concerto No. 1 in F minor for String Orchestra by the Neapolitan Francesco Durante. It was played with dignity and understanding. This was followed by a brilliant performance of Richard Strauss' "Don Juan".

The second half of the program was devoted to Beethoven's Fifth Symphony. In spite of its popularity and its inherent strength and vitality, this symphony is not "conductor-proof" by any means. There are decided problems to be met; tempi must be convincing; proportions must be maintained; and the communication of emotional drive and dramatic tension must be constant. It is already a considerable accomplishment in this stage of Schippers' development that an orchestra like the Philharmonic follows him with discipline and respect. R. I. F.

Pittsburgh Symphony Orchestra, William Steinberg, conductor, Nov. 16, E—Two important novelties appeared on the program for the Pittsburgh Symphony's annual concert in New York. The more conventional was Paul Hindemith's "Pittsburgh Symphony", written last year to mark the bicentennial of the City of Pittsburgh and world-premiered there last season by the same forces. It bears the composer's distinguished earmarks, facility of polyphonic manipulation of themes in polytonal idiom. In the middle movement, a simple tune which he discovered in the Pennsylvania Dutch country is triumphantly developed. The opening movement is overly contrapuntal, but the concluding pages of the work are spirited and almost gay. As a whole, this is a well-built score, if not one of the composer's most inspired.

The other and far more radical novelty was "Due espressione per Orchestra" (1953) by Luigi Nono, young Italian exponent of "musique concrète", the serial technique, and other innovations such as simultaneous musical groups playing at variance. In this case he has divided the percussion section according to the voices in a chorus. The two long sections comprising the work, in serial style, show a very sensitive use of complicated harmonies, but the second, based on the rhythm of the "furlana," did not quite equal the promise of the poignant and expressive opening section. This score obviously proved "caviar" for the audience, and the reception was only moderately enthusiastic.

The program also included a richly sonorous and precise reading of Bruckner's Symphony No. 4. Mr. Steinberg is a very accomplished technician of the baton and his orchestra responded to his every minute direction. The annual visits always give New Yorkers something at which to sit up and take diligent notice, and each year the concerts are progressivley more interesting. L. R. T.

Vienna Philharmonic Orchestra, Herbert von Karajan, conductor, Nov. 17, E—The famous orchestra, now on a world tour, stopped in New York for two concerts, of which this was the first. The occasion was a notable one, with a distinguished audience. There was electricity in the air.

The stage was crowded by the many Viennese players, whose tone is notably mellow and whose conductor is one of the most relaxed and romantically exciting of the present-day batonists. He actually uses a baton, too, which he manipulates in sweeping and often almost caressing circular gestures, coaxing out to the full the rich tone and highly unanimous playing of his devoted charges.

The program was composed of two noted Austrians' works—Mozart's "Eine Kleine Nachtmusik" and Bruckner's Symphony No. 8.

Mozart's amply familiar suite was done with great delicacy and spirit, but

with a less sharply scintillating style than some other conductors use. The **clou** of the evening was the Bruckner, lasting nearly an hour and a half, a lofty testimonial to the composer's faith and aspiration. The scherzo was highly subtle in its development and the supernal slow movement sang with the most moving and celestial playing from the strings particularly. Every instrumentalist seemed to be staking his very life on the results, and the overwhelming ovations and "bravos", that lasted a long time at the close, with the orchestra on its feet and bowing during repeated recalls for the noted conductor, testified to the fact that this had been a proud evening for Austria and its distinguished musical history and traditions. R. K.

Boston Symphony, Charles Munch, conductor, **Samuel Mayes,** 'cellist, Nov. 18, E—For their first New York appearance of the season the Bostonians presented a program composed for the most part of contemporary Russian music. There was a dance suite "Kyurdi-Ovshari Mugami," by Pikret Amirov, a Concerto for 'Cello and Orchestra, Op. 49, by Dimitri Kabalevsky, and the First Symphony, Op. 4, by Tikhon Khrennikov. All three composers were present to receive the plaudits of the audience, and Mr. Kabalevsky directed the orchestra in his concerto.

All of this music sounds as though it had been composed before 1900. All of it is skillfully written and brilliantly orchestrated, and none of it has much originality. Mr. Amirov's contribution shows a great deal of folk-music influence, oriental style, and sounds like diluted Rimsky-Korsakov. Kabalevsky's Concerto was probably the most worthwhile of the group. The main theme of the first movement of Mr. Khrennikob's Symphony showed some rhythmic originality, but in general one might say that, in so far as these composers are concerned, Stravinsky and even Prokofieff might never have existed.

Mr. Munch was in fine form, and the orchestra is, as ever, a first-rate organization. Mr. Kabalevsky appeared to be an experienced and skillful conductor, and Mr. Mayes gave an excellent account of the solo part of the concerto. C. E. R.

TOWN HALL

Howard Aibel, pianist, Nov. 3, A—Making his New York debut under the auspices of the Walter W. Naumburg Musical Foundation, Mr. Aibel, who won the Foundation's 1959 Award, showed that he had a fine training and considerable experience. Indeed, the young New Yorker had at the age of 11 won a scholarship with Hutcheson at Juilliard and later studied there with Rosina Lhevinne, and in 1957 won first prize in the International Piano Recording Festival of the National Guild of Piano Teachers. His program concentrated on a few works. J. S. Bach's Prelude and Fugue in B flat minor from the "Well-Tempered Clavier," was first performed in an accurate and effective manner. Beethoven's "Waldstein" Sonata also had a solid technical reading with considerable expressiveness. Samuel Barber's Sonata showed what the young pianist could do in the modern field, and he surmounted the task creditably. In Schumann's "Carnaval" his reading revealed that he has mastered the fundamentals and will probably grow in maturity and insight, offering possibilities of a future that seems most promising. R. K.

Geza Anda, pianist, Nov. 4, E—Chopin's Op. 28 Preludes, which cover the emotional spectrum from the furious passion of the D-minor to the sunny rapture of the G-major, and demand a technique that can encompass both the *leggiero* passage work of the C-sharp minor and the thunderous octaves of the G-minor, offer a challenge to any pianist who undertakes to play the entire set. Mr. Anda, who devoted the second half of his program to the Preludes, rose nobly to the challenge. Although objections might be made to the interpretation of individual preludes (that in E-major, for example, seemed to be taken in a tempo too hurried for the solemn majesty of its ideas), the total impression was a satisfying and convincing one that reflected careful preparation and a generally sensitive perception of the mood of the music. Chopin's long melodic lines were poetically shaded and punctuated, and Mr. Anda demonstrated considerable skill in using the damper pedal to color, yet not obscure the music.

The program opened with a suitably lucid and gentle performance of Haydn's F-major Sonata, No. 26. This was followed by an appropriately romantic reading of the Brahms F-minor Sonata, with especially skillful handling of the contrasting lyricism of the Andante and energy of the Scherzo. Mr Anda's technical equipment was everywhere equal to the demands of the music, and was consistently used in the service of thoughtful interpretation. The result was a pleasing evening of music-making. M. R.

Joanna Hodges, pianist, Nov. 10—With this recital, Miss Hodges, who had previously toured Europe, made her New York debut. The former pupil of Mae Gilbert Reese and Rudolf Firkusny opened her program with a poetic and musical reading of Ernest Bloch's "Poems of the Sea," tastefully conceived and executed. Similar promising qualities were displayed in generally sensitive and appropriately conceived performances of two of the Schubert "Moments Musicaux" and Brahms' "Capriccio," Op. 116, No. 1. The Brahms "Edward" Ballade was unfortunately marred by arbitrary rhythmic and dynamic distortions. In the Beethoven Op. 90 Sonata, her reading failed to impart coherence and unity to the sonata.

The second half featured two new works: James Graffunder's Sonata No. 1 (U. S. premiere) and Ethel Leginska's "Three Victorian Portraits" (world premiere). Mr. Graffunder's impressed as sonorous and pianistic, and was accorded a warm reception by the audience. The composer was present to acknowledge the applause. Mme. Leginska's sketches were pleasing and reminiscent of the music of an earlier era, as the title suggests. In the performance of these new works, and in the Liszt "Funerailles" Miss Hodges conveyed the impression of a talented performer, endowed with a feeling for the proper shaping of a musical phrase and appropriate ideas about the mood of the music. She has yet to acquire the technical polish, authority and excitement of the more mature artist. M. R.

Mary Bothwell, soprano, Nov. 16, E—A recital for the benefit of the scholarship fund of the Canadian Women's Club of New York was sung by charming Miss Bothwell, who has appeared in New York in several recitals since her debut at Town Hall in 1938. The program was all-Brahms, and the singer showed musicianship and interpretative understanding in a list that included "Juchhe," "Ach, wende diesen Blicke," "Maienkutzchen," "Unbewegte laue Luft," "O kühler Wald," "Sonntag," "Feldeinsamkeit," "Meine Liebe ist grün," "Wie raft ich mich auf," "Errinnerung," "Herbstgefühl," "Sehnsucht," "Wie Melodien," "Auf dem Kirchhof," "An die Nachtigall" and "Der Schmied." Not all of these lieder were equally suited to Miss Bothwell's voice, but when the song lay well within her best range, she presented a truly moving reading, as in "Maienkutzchen" and "O kühler Wald," among others. Paul Meyer was at the piano. R. K.

Dorothy Maynor, Nov. 19, E—Marking the twentieth anniversary of her New York debut as a young soprano in 1939, the noted artist gave a recital of fine effectiveness. The rare quality of her voice, especially its pianissimo, was thrilling to this listener.

Miss Maynor announced from the platform that she would include Beethoven's "Wonne der Wehmut" as a memorial for the late critic, Noel Straus, who had first acclaimed her singing. Her performance was exquisite in its muted pianissimo treatment. Other Beethoven works formed the opening group, including "Der Trommel gerühret" from "Egmont," sung with gradations and nuances rarely heard today. "Freudvoll und Leidvoll" from the same incidental score, and "Der Kuss" were other offerings by this composer. The program further presented a group of songs by Rachmaninoff and Tchaikovsky sung in Russian, an aria from "Der Freischütz ("Wie nahte mir der Schlummer"); Ravel's "Asie" from "Sheherazade," and an American group by Heilner, Morawetz and Rathaus.

The lyric voice of Miss Maynor has a pure and individual timbre and, when it is revealed at its most affecting best, it has a unique ability to stir the heart and uplift the soul. She pleased her listeners particularly in the group of spirituals which brought the program to a close. Miss Maynor added a final encore, "Depuis le Jour" from the opera "Louise," by request. Arpad Sandor, at the piano, accompanied with rare and sensitive knowledge of tradition and effectiveness. L. R. T.

THERESA KAUFMANN CONCERT HALL

Doris Okerson, mezzo-soprano, Nov. 15, E—The program of Miss Okerson was unusual in offering a number of new and rarely heard works. The excellent mezzo-soprano voice and fine manner of projection which this attractive artist displayed did a great deal to place these works before the listeners in the best light. Outstanding among the better known items of the concert were three of Ravel's "Histoires Naturelles," Strauss' "Die Allmächtig" and "Liebesschenk," and an opening brace of arias by Vivaldi, Mozart and Purcell-Britten. The rarities were songs by Auric and Richard Trunk, and a group of first hearings of works by Vincent Persichetti, Celius Dougherty and Paul Creston, among which Mr. Persichetti's settings of verses by Wallace Stevens were particularly effective. Miss Okerson revealed musical feeling and an excellent delivery in her concert as a whole, and her interest in music of our time is to be commended. At the piano, the singer was excellently accompanied by David Stimer. R. Y.

REVIEW OF RECORDED MUSIC

Reviewed by Arthur Cohn, G. A. Devlin, Ralph I Friedman, Richard Hall, Russell Kerr, T. W. Thompson.

FOR CHAMBER ORCHESTRA

Bach: BRANDENBURG CONCERTOS NOS. 1-3. NETHERLANDS CHAMBER ORCHESTRA. SZYMON GOLDBERG, COND. Epic LC 3604 (Monaural). This is Volume I of a two-volume set, and serves to introduce me to the Netherlands Chamber Orchestra. Led by the distinguished violinist, Szymon Goldberg, who also collaborates as a soloist, they make a very favorable first impression. The first three Concerti on this record are performed with intelligence and integrity. The original instrumentation is employed throughout, the sole deviation being the universally accepted use of the full-size violin instead of the "violino-piccolo." It is stimulating to note that there are now some 16 or 17 performances of the complete Brandenburg Concerti available on long-playing records. With Bach breathing down Tchaikovsky's neck in the popularity race, there would seem to be little danger of a cultural lag among the record-buying public. R. I. F.

Bach: BRANDENBURG CONCERTI NOS. 3 & 4; SUITE IN B MINOR FOR FLUTE AND STRINGS, MOSCOW CHAMBER ORCHESTRA. RUDOLF BARSHAI, COND. Monitor MC 2037. This recording is smooth from a technical standpoint, but the basic sound with which the engineers had to work leaves a great deal to be desired for listeners accustomed to a richer orchestral tone and more definitive balance between soloists and instrumental choirs. For instance, in the Fourth Brandenburg, it is difficult to believe that David Oistrakh, superb violinist, and Messrs. Korneyev and Zeidel, flutists, recorded their parts at the same time Barshai waved an erratic baton before the heavy-handed string players. Tempi are exaggerated, too. Somewhat better balance is achieved in the lovely Flute Suite, but breathing difficulties and careless fingering mar soloist Korneyev's performance. E. L. S.

PIANO AND ORCHESTRA

Tchaikovsky: PIANO CONCERTO NO. 1 IN B-FLAT MINOR, OP. 23. EUGENE ISTOMIN. THE PHILADELPHIA ORCHESTRA. EUGENE ORMANDY, COND. Columbia ML 5399. The September issue of the Schwann LP record catalog lists no less than 41 recordings of the Tchaikovsky B flat minor. Every young pianist that ventures into this "jungle" deserves the highest possible citation for bravery. For when he commits his performance to vinyl, he has bared his pianistic chest to the onslaughts of some of the mightiest warriors: Rubinstein, Horowitz, Gilels, and their no less formidable lieutenants. To put it another way: he has gone up against some of the toughest competition in the business. Istomin acquits himself admirably, but he does not emerge from the battle unscathed. I think that he and the other talented young knights would do themselves and their abilities much more justice by going forth into the field with newer and more modern weapons. R. I. F.

Beethoven: CONCERTO NO. 4 IN G MAJOR, OP. 58; **Mozart:** Piano CONCERTO NO. 25 IN C MAJOR, K. 503, LEON FLEISHER, PIANO, CLEVELAND ORCHESTRA, GEORGE SZELL, COND. Epic LC 3574. From the solo passage that opens the Beethoven to the concerted chords that close it, Leon Fleisher exhibits tonal purity that is not sterile, delicacy that is not coy, assertive strength that differs from pounding, and a clarity of line that demonstrates full sympathy with the pulse and heart of the music. Although of the highest technical virtuosity, his first movement cadenza never loses sight of its integration with the main body of music surrounding it. The second movement dialogue between piano and orchestra achieves a poignancy of exalted depth, and quietly pleads for relief as brought to sparkling life in the Rondo. The melodic charm, refined wit and aristocratic power of the Mozart are all expressed handsomely. This distinguished recorded performance augurs well for the several occasions on which Mr. Fleisher will join forces with Mr. Szell during the Cleveland Orchestra's tour this year. E. L. S.

STEREO

FOR ORCHESTRA

Bartók: CONCERTO FOR ORCHESTRA, L'ORCHESTRE DE LA SUISSE ROMANDE, ERNEST ANSERMET, COND. London CS6086. Because of this work's popularity, some have accused Bartók of "writing down"—an impossibility for this sincerest of human beings. The facts are easy to ascertain; the absorption of past work makes for refinement. All the Bartókian traits are present plus exceedingly colorful orchestration. It is this particularization of color and precision of dramatic outline that are somewhat lacking in Ansermet's version. His orchestra does not behave in a virtuosic manner, necessary for this opus (not necessarily for shallow display). There are better versions by Reiner, Ormandy, and Dorati. A. C.

Rimsky-Korsakov: SCHEHERAZADE, MINNEAPOLIS SYMPHONY ORCHESTRA, ANTAL DORATI, COND. Mercury SR 90195. This is a clean, if not over-exciting viewpoint of Rimsky's wholehearted Russian musical translation of the Arabian tales. Dorati's knowledge of this score cannot be argued, but it is a little over-statistical in formal enumeration (probably due to having conducted it so many times as a ballet). Music of this type cannot be harmed with a little bit of histrionical salt. Mercury's engineering is top-flight. A. C.

Piston: THE INCREDIBLE FLUTIST; **Moore:** PAGEANT OF P. T. BARNUM; EASTMAN-ROCHESTER ORCHESTRA, HOWARD HANSON, COND. Mercury SR 90206. The word "incredible" always occurs to me whenever I hear this titillating music by Piston. Hanson performs this music with sensitive energy and knowledge of style.

I find the Moore pieces enjoyable, but not as distinctive. Compounded with very definite classical form, the music always has overtones of folk material, though the thematic matter is self-originated. Above all, this release (one of the fine continuing series of American works being recorded by Hanson) is worth a place on every record collector's shelf. A. C.

Schubert: SYMPHONY IN C MAJOR, OP. POSTH. ("THE GREAT"). BOSTON SYMPHONY ORCHESTRA. CHARLES MUNCH, COND. RCA Victor LSC-2344 (stereo). Charles Munch and the Boston Symphony have fashioned a performance of the Schubert C Major that is clean, nicely paced, and well played. From the perfect horn opening to the brilliant finale the superb craftsmanship of this phenomenal orchestra is always in evidence. Objectively speaking (with score in hand), I can find no fault with this performance. However, I am inspired mainly by the skill of the performers—the mood for the most part seems pedestrian. But RCA maintains a high acoustic standard, with realistic balance and perspective in the stereo sound. R. I. F.

Haydn: SYMPHONY NO. 96 IN D MAJOR ("MIRACLE"). SYMPHONY NO. 104 IN D MAJOR ("LONDON"). THE VIENNA PHILHARMONIC ORCHESTRA. KARL MUENCHINGER, COND. London CS 6080 (stereo). On the whole, Münchinger's approach to these Haydn Symphonies is admirable. His conducting is sensible and in good taste. The size and virtuosity of the wonderful Vienna Philharmonic is not exploited to the detriment of the Haydn style—a reflection of the conductor's experience with smaller ensembles. On the other hand, self-discipline can sometimes give way to self-consciousness, as appears to happen when the Minuet of No. 96 bogs down. The declamatory introduction to the "London" Symphony is somewhat exaggerated—too slow. But these are minor disagreements with generally excellent performances, well recorded. R. I. F.

Beethoven: SYMPHONY NO. 6 IN F-MAJOR, ("PASTORAL"), VIENNA PHILHARMONIC, PIERRE MONTEUX, CONDUCTOR; Victor LSC 2316 (stereo). This splendid recording is this reviewer's first hearing of the Sixth via the stereophonic medium. It gives the numerous ornithological imitations and dialogues astonishing clarity and presence, and it surpasses itself in the second movement (here one must confess occasional disunanimity among the three lower strings as they mistake a brook running at the rate of twenty-four sixteenths to the measure). All this is outdone by the conjoined third, fourth and fifth movements, which are dominated by a storm of much more terrifying proportions than any real one could boast: I was astonished that my player did not shatter in its efforts to reproduce Beethoven's intentions as Monteux saw them. It is, in toto, a highly impressive effort. J. L. B.

Mozart: SYMPHONY NO. 38 IN D MAJOR (K 504) "PRAGUE." SYMPHONY NO. 39 IN E FLAT MAJOR (K543). THE BAMBERG SYMPHONY ORCHESTRA. JOSEPH KEILBERTH, COND. Telefunken TCS 18013 (Stereo). Keilberth and the Bamberg Symphony have been accumulating some estimable performances under the Telefunken label; this release is one of their best. At the $2.98 price it is a genuine bargain, for there is no compromise in quality of sound or artistry. The approach is fresh and virile, and although some orchestras and conductors strive for more elegance and delicacy in Mozart, Keilberth and his forces have captured a style for these two major works that is quite consistent. Without belittling their predecessors, one could say that the "Prague" and the E Flat are really the first two of Mozart's "great" symphonies—monumental and universal. R. I. F.

Sibelius: SYMPHONY NO. 2 IN D, OP. 43. LONDON SYMPHONY ORCHESTRA. PIERRE MONTEUX, COND. RCA Victor LSC-2342 (stereo). This is an important recording—for me at any rate. For this is the first time I have heard Monteux conduct a Sibelius symphony, and my appetite has been whetted for more of the same. He is that rare type of musician who can serve any composer so well that the listener is almost never aware of conductor or orchestra, but only of the creator's personal expression. R. I. F.

Adam: GISELLE. PARIS CONSERVATOIRE ORCHESTRA, ALBERT WOLFF, COND. RCA Victor LSC 2301 (stereo). Adam's unpretentious score makes few demands on either orchestra or listener. Any conductor who might try to overstate a work of this type is bound to fail because of the simple, utilitarian point of view of the composer. The new orchestration, by Henri Büsser, is predicated simply on balancing the melodies and harmonies across the score page; the music practically plays itself. There is a booklet which covers the story of the ballet with some five-dozen photographs. A. C.

OVERTURE! — Beethoven's "Egmont," Brahms' "Academic Festival," Mozart's "Marriage of Figaro," Verdi's "La Forza Del Destino," Wagner's "Die Meistersinger von Nürnberg." VIRTUOSO SYMPHONY OF LONDON. ARTHUR WINOGRAD, COND. Audio Fidelity Stereodisc—FCS 50,012. This is one of the latest additions to Audio Fidelity's much-advertised First Component Series. It is a worthy offspring sonically and musically. The Virtuoso Symphony of London, a "pickup" orchestra in professional parlance, further belies the antiquated notion that in order to be a really fine ensemble, a group of first-class musicians must first play together, blend, meld, and what-not for many years. Under the very competent Mr. Winograd, we are treated to excellent performances of these five masterpieces, exception being taken only to some heavy-handedness in the first half of the "Egmont." It is always a pleasure to encounter a record that qualifies eminently as a "demonstrator," and nevertheless utilizes great music. R. I. F.

FOR PIANO

Debussy: TWELVE PRELUDES, BOOK 1; WILLIAM HARMS, BOSTON BST-1010. The ability to sustain a line is one of the most beneficial powers a pianist can possess. The Debussy pieces are not the reticent essays that so many pianists make of them. While they do not turn their backs on color differentials, the melodicism partakes of subtle registrational differences that require a performer who knows how to spread these pigmented ideas so that they engrave themselves as solid, precise musical facts, not as snatches. Harms' performance is expressive, especially by the premise that the structure is defined, the thematicism given proper scope, and all of this without loss of the specific manifestation which marks Debussy for the individual he is. His is a sensitive ear—the listener reaps benefits. A. C.

FOR PIANO AND ORCHESTRA

Rachmaninoff: Concerto No. 3, VAN CLIBURN, SYMPHONY OF THE AIR, KIRIL KONDRASHIN, COND. RCA Victor, LSC-2355. My faith is restored in the international competition idea by Cliburn's artistry here, for this is a remarkable performance (a recording of the actual one at Carnegie Hall, on May 19, 1958). It is magnificent in its understanding and conception, just as rare in a pianist realizing his role as protagonist and as subsidiary. Kondrashin deserves as much mention, for he serves as a major domo over the entire concerto and Cliburn would not have done as well with any lesser consideration. A. C.

Schumann: CONCERTO IN A MINOR FOR PIANO AND ORCHESTRA, OP. 54; **Weber:** KONZERTSTUECK IN F MINOR FOR PIANO AND ORCHESTRA, OP. 79, FRIEDRICH GULDA, PIANIST. VIENNA PHILHARMONIC ORCHESTRA. VOLKMAR ANDREAE, COND. London CS 6082 (stereo). Gulda is a young man with exceptional musical and pianistic gifts. He combines a singing tone and spotless technique with genuine insight into the poetry and romanticism of the Schumann, to give us a performance that is one of the finest in the catalog. I am impressed by his full palette of nuance which he uses, always within the bounds of good taste. At the present writing, this is the only recording of the Weber Konzertstück available on LP. It is therefore fortunate that the performance is first-rate. The work certainly has enough appeal to warrant a little more attention by other recording artists. The sound in both the Schumann and the Weber is clean, with good balance between orchestra and soloist. R. I. F.

FOR CHAMBER COMBINATIONS

Ravel: INTRODUCTION AND ALLEGRO. **Debussy:** DANSES SACRÉE ET PROFANE. **Grandjany:** THE CHILDREN'S HOUR. RHAPSODIE POUR LA HARPE. **Roger-Ducasse:** BARCAROLLE. MARCEL GRANDJANY, HARP. THE HOLLYWOOD STRING QUARTET, ARTHUR CLEGHORN, FLUTE, HUGO RAIMONDI, CLARINET (in the Ravel). THE CONCERT ARTS STRING ORCHESTRA (in the Debussy). Capitol SP 8492 (Stereo). This is a lovely recording, offering a program of impressionistic music for the instrument that seems to have been best served by the French impressionists. Some of this music is splendid. All of it is highly competent, and Marcel Grandjany is a superb musician and performer. The Ravel "Introduction and Allegro" is the most distinctive composition in this interesting variety of works for the solo harp. Although I am not too familiar with the several other recordings of this piece, it is difficult to imagine a more exquisite performance than that by Grandjany, the Hollywood String Quartet, Cleghorn on flute, and Raimondi on clarinet. Compositions like the Ravel are fairly infrequently performed "live" because of their special kind of instrumentation. We should therefore be grateful to the recording medium for the opportunity it affords to hear these at will. R. I. F.

MUSICAL COURIER, The Perfect Christmas Gift!

SUBSCRIPTION BLANK

MUSICAL COURIER

119 West 57th Street New York 19, N. Y.

Kindly send the Musical Courier to the following address:

NAME: .....

ADDRESS: .....

CITY: ..... STATE.....

☐ Please send Gift card.....From.....

United States	1 year subscription	$3.50 ☐	with Directory	$4.00 ☐
Canada	1 year subscription	4.50 ☐	with Directory	5.00 ☐
Foreign Countries	1 year subscription	5.00 ☐	with Directory	5.50 ☐

Single Copies..... $.35 Directory Issue..... $1.25

Directory Issue published each year in January.

At the world premiere of Carl Venth's opera "La Vida de la Mision," given by the San Antonio Symphony and vocal forces, under the baton of VICTOR ALESSANDRO. L. to r., DAVIS CUNNINGHAM, ROSA SAVOIA, MR. ALESSANDRO, JEAN SAUNDERS and KENNETH SMITH.

THE NATIONAL SCENE

SAN ANTONIO, TEX.

■ Carl Venth's two-act opera "La Vida de la Mision" received a rousing ovation when it was given its world premiere on Oct. 28 by the San Antonio Symphony and assisting singers. More than 5,000 persons packed Municipal Auditorium to hear the premiere of a work by a composer dead since 1938.

The event came only three months short of the 100th anniversary of Dr. Venth's birth in Cologne, Germany. The performance was made possible through the bequest of the Cathinka Venth Trust, with the National Bank of Commerce of San Antonio as trustee. Venth's widow turned to her bank a few years before her death to build her holdings into an amount sufficient to produce the opera in a professional way at a reputed cost of $55,000.

The production utilized the 72-man Symphony Orchestra under the spirited direction of its musical director, Victor Alessandro; the Mastersingers Chorale directed by B. R. Henson, the Ruth Russell Matlock Corps de Ballet, and various other performers, all of San Antonio. Peter Wolf of Dallas was scenic designer and the stage director and producer was Emile Renan of New York.

■ The scene of the opera is San Antonio's San Jose Mission around 1785. A Spanish captain and the pretty girl ward of Padre Vincente are in love, but their union is opposed by Anita, a half-breed, and Tolteja, chief schemer of the intransigeant Lipan Indians. Both lovers are captured by the Lipans and are about to be sacrificed to the god of death, when the Spanish garrison arrives to rescue them.

The music is based on 19th century opera models. There are a number of set pieces, solos and concerted numbers. The vocal line is pleasing and singable.

Though titled in Spanish, the opera was sung in English. Rosa Savoia provided a pretty heroine and sang with a flexible soprano voice of attractive quality. Tenor Davis Cunningham was effective vocally as the Spanish Captain. Jean Saunders, contralto, was dramatic as the scheming Anita, and Kenneth Smith revealed a substantial bass-baritone voice as the Indian brave Tolteja.

The work, while not a weighty one, has popular ingredients and would merit repetition in other opera theaters, especially since the subject is an indigenous American one. N. K.

CHICAGO

■ Lyric opera's second production of the season, "La Cenerentola" (and the first given here by a resident company), had the distinguished maestro, Gianandrea Gavazzeni, back in the pit (after last season's absence) to set Gioacchino Rossini's effervescent music spinning and sparkling, and a cast headed by Anna Maria Rota in the title role that met the challenge of the high-spirited score, based on Jacopo Ferreti's revised Cinderella story.

Miss Rota, replacing Teresa Berganza on short notice, was an exciting discovery of that *rara avis*, a true coloratura mezzo for which Rossini wrote the part. Her voice was of beautiful quality, with supple, free production, easily capable of the role's difficult technical demands. Had Miss Rota, whose appearance is lovely, been as alive to the action of the role as she was to its vocal resources, hers would have been a completely notable performance.

Another debut was made by Nicola Monti, who disclosed a pleasant, light tenor in the role of the Prince, which suited him especially well. Fernando Corena as Don Magnifico, and Donald Gramm his valet, Dandini, were excellent in their comic parts that showed off their opulent vocal and operatic talents in highly amusing, believable performance. The roles of the step sisters were well taken by Irene Callaway and Corinna Vozza, and Andrew Foldi gave another of his knowing characterizations as the philosopher, Alidoro, rounding out a cast that achieved remarkable ensemble—the opera's chief feature.

■ The Chicago premiere of Verdi's "Simon Boccanegra" (one of five Lyric "firsts" this season), had Tito Gobbi in the title role—one that served his manifold talents as actor-singer wonderfully well. His portrayal of Simon (said to be Gobbi's favorite role) became one of his finest characterizations as he imbued the versatile role of the Genoese corsair—(later, Doge), with the tenderness, the portent, and moving drama the tale evokes, by every means his great art commands from the subtlest inflection to the most powerful dramatic expression. The opera affords only one distinguished role. Not even Richard Tucker, though he sang beautifully, was in his element as Gabriele Adorno, a patrician, nor did Margherita Roberti have a fortunate vehicle in the role of Amelia, Boccanegra's daughter, with which to show her talents fully, though her lovely voice, so well handled, and her intelligent performance brought her success in this, her Chicago operatic debut.

"Turandot" remains one of the best of the Lyric Opera productions. Birgit Nilsson repeated her success of last year in the title role. In the first of two performances to be given this season, the diva's middle voice showed traces of huskiness in her opening aria, but as the evening progressed one could not but marvel at her fabulous top register as she tossed out thrilling high C's with ease and brilliance. Leontyne Price, in her debut in the role of Liu, exceeded expectations. Her voice, clear, powerful and sweet, disclosed in addition a melting high pianissimo, and her characterization of the slave girl was sympathetic and convincing. Giuseppe di Stefano finds the role of the Prince one of his best and his voice rang out in splendor. The chorus sang well, though not always in agreement with the conductor. Among well-handled lesser roles, was that of the Emperor, sung to advantage by Ralph Nielsen.

Ferruccio Mazzoli was impressive vocally and otherwise as Jacopo Fiesco-later Pater Andrea, particularly in his

Clarence E. Cramer
306 So. Wabash Ave. Chicago

"Music for Tonight" orchestra, with **Albert Tipton, & Mary Norris**

Opera Festival in the comic opera **The Barber of Seville,** in English

The Medleys, duo-pianists 119 cities last season, nation-wide

Theatre Men, male octet, soprano, pianist **Bernard Izzo & Lyric Opera people**

Serenaders Male Quartet; Ralph Nielsen, 4 of Chicago's finest voices & pianist

"Carmen & Don Jose"; Ralph Nielsen, Audrey Paul, Marlinn String Trio

Remarc Trio with **Prudencija Bickus, Stasys Baras, Michael Bondon, & Mary Sauer**

"In Operetta Time" with **Bernard Izzo, Janet Carlson, David Burk**

St. Louis Trio with **Melvin Ritter, Olga Zilboorg, Jane Allen**

"Vignettes"; stage incidents with **Dorothy Cothran, Blanche Lewis,** & pianist

Rolf BJOERLING
TENOR
Mgt. Howard R. Will, 332 S. Mich. Ave., Chicago 5

ISADORE BUCHHALTER
Teacher of Piano—Teachers' Courses
712-14 Fine Arts Building
410 S. Michigan Ave., Chicago WE 9-4450

ROBERT HOWAT
CONCERT PIANIST
Personal Representative: MARGARET WALTERS
253 W. 72nd St., N.Y.C. EN 2-9600

HELEN KETTNER
CONCERT PIANIST
224 S. Michigan Ave. EU. 6-7658

HARVEY
RINGEL
Baritone Conductor
Teacher of Singing
Chicago Musical College
430 S. Mich. Ave.

SAROYA-ONOFREI
VOICE — REPERTOIRE
Studio: 624-25 Fine Arts Bldg.
410 S. Michigan Ave., Chicago, Ill., WA 2-7497

Joseph SAUNDERS
Cellist
Chicago Symphony Orchestra
Recital-Chamber Music
C. M. Heck, 6101 Sheridan Rd., Chicago, BR 4-6751

Russell STEPAN
Concert Pianist
American Conservatory—Fine Arts Bldg., Chicago 5, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory a Specialty
Mgr. Howard R. Will
332 S. Michigan Blvd. Chicago, Ill.

beautiful aria, "Il lacerato spirito." Lesser parts were taken by Philip Macro, Peter Harrower, Mariano Caruso and Ardis Kranik. Withal, it was Tito Gobbi, who dominated the performance throughout, and Maestro Gavazzeni, on the podium revitalizing the score, which held some of Verdi's most beautiful pages, who lifted the performance above the opera's complex story and steered it to success.

■ Lyric's presentation of Janacek's opera "Jenufa," performed only once before in this country (at the Metropolitan in 1924), was an American premiere of the Otakar Kraus-Edward Downes English translation. The original text by the composer is based on a Moravian peasant story. The translation was first heard at London's Covent Garden with Rafael Kubelik conducting. This was stirring music-drama with all of the elements of grand opera—emotion-packed. Music and text were fused into absorbing theatre. The noted Dutch soprano Gré Brouwenstijn, pouring out her beautiful voice in expressive statement of her moving role as Jenufa, Sylvia Fisher, an exciting operatic figure whose portrayal of Kostelnicka, Jenufa's foster-mother, magnetized the audience, and Maestro Lovro Von Matacic, conductor and coordinator par excellence on this occasion, were the stars of the evening. But contributing importantly to the success of the premiere were Christopher West's excellent staging, sets and costumes (from London's Covent Garden), strikingly authentic; the finely trained chorus and a strong supporting cast. The latter included Richard Cassily (tenor), forceful vocally and dramatically in the role of Laca; Robert Charlebois, well cast as Steva, though a more robust tenor might have been still more effective; Susan Winchester (a Shepherd's Boy), Andrew Foldi (Mayor of the town), Philip Maero (Foreman of the Mill), Irene Kramarich (the Grandmother), and Irene Callaway, Ardis Kranik, Evelyn Reynolds, Corinna Vozza, and Ann Irving in other roles.

■ The most sparkling of the 1959 Lyric Opera roster was its production of Mozart's "Cosi Fan Tutte." The well-chosen cast starred Elisabeth Schwarzkopf as Fiordiligi and Christa Ludwig as her sister Dorabella. Walter Berry and Leopold Simoneau portrayed their suitors Guglielmo and Ferrando with perfect vocal and dramatic detail. Comic basso Fernando Corena appeared as the old cynic Don Alfonso. As a pert and coquettish maid Despina, Sylvia Stahlman displayed an especially fine understanding of Mozartean style. Her vocal accomplishments are truly admirable.

The production was as smooth as any of the finest the Lyric has put on. The fresh and imaginative settings came from the San Francisco Opera. An unusual feature of the set was its side boxes, in which the chorus was seated on stage. Josef Krips made his Lyric debut conducting this work with strong and inspired musical direction.

Despite her recent illness, Miss Schwarzkopf was in top form. One could not help but marvel at the perfection of her virtuosity in the treacherous aria "Per Pieta." The people lucky enough to have heard "Cosi Fan Tutte" hoped that this would be the beginning of many future Lyric appearances for Miss Schwarzkopf.

■ Enterprising Fritz Reiner, during the past month of Chicago Symphony Orchestra concerts, programmed four contemporary works not previously done here. He introduced as soloists the new concertmaster, Sidney Harth, and the new principal 'cellist, Frank Miller, in Brahms Double Concerto. He crowned the whole with Mahler's "Song of the Earth," with Marreen Forrester and Richard Lewis as soloists, in one of the great performances in the annals of the orchestra, making us realize anew why Bruno Walter called this "Mahler's most personal utterance."

First of the premieres was Stravinsky's one-act opera "Mavra." Though announced as an opera buffa, it did not come off as such. Not even the fine soloists, Adele Addison, Regina Sarfaty, Florence Kopleff and Charles Bressler, could bring the performance off happily.

The other first performances here included Chou Wang-Chung's "Landscapes," in which the composer captured the mood and color of the transparent, yet poignant Chinese poems which inspired these brief pieces; and Ned Rorem's "Design for Orchestra," which seemed less interesting than his First Symphony, played at Ravinia last summer. The third new hearing here was Stravinsky's chorale-variations on the Christmas song "From Heaven Above" —a transcription, in turn, of Bach's five variations for organ on the Luther hymn. The arrangement employed violas, contrabassi, trombones (3), trumpets, harp and a small chorus, which sang the stanzas of the hymn as the *cantus firmus.* Reiner and his forces gave a dedicated performance of the work, which we hope will remain in the orchestra's repertory.

Harth, former concertmaster of the

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

RUDOLPH GANZ
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National President: Miss Rosalie V. Speciale, 560 N. First St., San Jose 12, California
National Executive Office
1139 N. Ridgewood Dr.
Wichita 14, Kansas
Mrs. Van E. Fiser, Natl. Ex. Sec.-Treas.

At Chicago Lyric Opera production of "Jenufa": l. to r., SYLVIA FISCHER, CHRISTOPHER WEST, *who staged the work,* GRÉ BROUWENSTIJN, *and* LOVRO VON MATACIC, *conductor. (Photo by Nancy Sorensen.)*

Louisville Philharmonic, and Miller, for 15 years with the NBC Symphony under Toscanini, teamed with Reiner and the orchestra in producing a Brahms reading stylistically correct, sensitive of nuance and beautifully blended in ensemble, such as only veteran orchestra men are capable of creating. The artists were received with warm enthusiasm.

■ The Philharmonia Hungarica, an assemblage of musicians (who fled the revolt of 1956) from several of Hungary's leading orchestras, making its first American tour, played two concerts in Orchestra Hall, Nov. 7 and 8. The latter had its founder and permanent conductor, Zoltan Rozsnyai on the podium to lead his forces in Beethoven's "Egmont" Overture, Schubert's Symphony No. 5, Bartok's "Dance Suite" and Kodaly's Prelude, Song, and Intermezzo from "Hary Janos." Rozanyai showed the talent, zeal and musical sensitivity to fire the hearts and best efforts of his musicians in performances that held the listeners in rapt enjoyment and admiration throughout the concert.

Antal Dorati, as guest conductor of the Philharmonia Hungaria, conducted the previous concert, which programmed Mendelssohn's "Italian" Symphony, Kodaly's "Dances from Galanta," and Bartok's Divertimento for Strings.

■ Hans Richter-Haaser, one of Europe's major pianists, made his first Chicago appearance in an all-Beethoven recital at Orchestra Hall, Nov. 15. A brilliant performance of the Thirty-Two Variations on a Theme in C Minor proved at the outset that Herr Richter-Haaser has ample technical equipment to deal with any pianistic problem. Happily, that is not all. His playing proceeds from a viewpoint which puts music and the composer first, and the Opus 2, No. 2 Sonata, the Opus 13, and Opus 101 and 111 were set forth with freshness, tonal beauty and clear and graceful phrasing, and with the deepening of emotional impact inherent in the works themselves.

On Oct. 31 in Orchestra Hall Nan Merriman, mezzo-soprano, opened the Saturday night Zelzer series. Her program was exceedingly well chosen and ranged from early Italian classics through Debussy, Falla and Nin. The Debussy Chansons were particularly well sung in exquisite French and proper style. The Falla songs were also well presented. Miss Merriman's voice is a rich mezzo. One might object to its excess vibrato but it is even throughout an extended range and is capable of much expressiveness. One of her encores, Frederick's aria from "Mignon" by Thomas was a highlight.

■ The Pro Musica Society of Chicago presented the first of a series of six chamber music concerts in the Arts Club Oct. 20, with Thor Johnson conducting a chamber orchestra and Louis Sudler as soloist. One of the foremost champions of contemporary music, Mr. Johnson programmed Bloch's Concerto Grosso No. 2 for Strings, premieres of Toru Takemitsu's Atmospheric and beautifully ethced "Leçon-calligraphie No. 2" for Strings, executed with the utmost delicacy; Hikaru Hayashi's attractive and surprisingly Western Allegro for Strings; Oedeon Partos' "Yiskor (In Memoriam)" for Viola and Strings with Harold Klatz, soloist—a work which invites further hearing, and David Diamond's "Rounds" for Strings.

Mr. Sudler's splendid baritone never sounded richer than in his delivery of King Arthur's "Farewell" from Elinor Remick Warren's cantata, "The Passing of King Arthur," written originally for baritone solo, full orchestra and chorus, and arranged for small orchestra especially for this occasion. Word and note fused in moving expression of the text, which had obviously inspired the composer. Mr. Sudler sang with fervor and tonal beauty befitting the spiritual quality of the work, which we anticipate hearing in its entirety. Early English songs preceded the aria, and later in the program Mr. Sudler sang beautifully lieder of Joseph Marx, "Der Ton," "Selige Nacht," and "Hat dich die Liebe berührt."

DOSHA DEVRIES

WASHINGTON

■ Three performances of Mozart's "Don Giovanni" opened the fourth season of the Opera Society of Washington. The cast included Ralph Herbert as the Don, Ellen Faull as Donna Anna, Maria di Gerlando as Donna Elvira, Mildred Allen as Zerlina, and Charles Bressler as Don Ottavio, Donald Gramm as Leporello, William Wildermann as the Commendatore and Richard Kuelling as Masetto. There was great interest in the fluid, ever-moving sets of Robert O'Hearn, which, combined with Nathaniel Merrill's crackling direction, gave a stylish pace to the presentation. The evenly matched cast excelled. Paul Callaway conducted, with members of the National Symphony in the pit.

The remaining operas on the Society's 1959-60 schedule are: Debussy's "Pelleas et Melisande" on Nov. 19, 20 and 22, and Verdi's "Otello," late in January. The cast of "Pelleas" featured John Reardon and Adele Addison in the title roles; also Regina Sarfaty, Carol Gilbert, Gene Boucher and Kenneth Smith. Jack Brown designed the sets.

James McCracken will return from Italy to sing the role of Otello, and others in the Verdi opera are Maria di Gerlando, Eunice Alberts, Robert Trehy, Hugues Cuenod, and Mallory Walker. Mr. Walker, now on Army duty in Washington, was the hero of last season's production of "The Rake's Progress," when he stepped in at the last moment from his role as understudy to sing the title part. James Waring, in charge of technical matters and lighting for all productions, will design the "Otello" sets. Bliss Hebert directs both "Pelleas" and "Otello."

CONSTANCE MELLEN

HELEN
ALEXANDER
Soprano
"Miss Alexander has a musical line and an attack which could be envied by many younger singers."
London Daily Telegram
Mngt: JACK ADAMS
210 E. 73rd St., New York City

MARY **BOTHWELL**
SOPRANO
Personal Mgt.: BETTY SMITH ASSOCIATES

Maria de Varady
VOICE
Lyric Diction
In Boston, exclusively at Boston University School of Fine and Applied Arts
In New York—Phone MU 9-1516
Advanced or Professional Singers only

JOHN HERRICK
BARITONE
Concert — Opera — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR 7-7594

OTTO HERZ
COACH — ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC 4-5855

LOTTE LEONARD
Complete Vocal Education
JUILLIARD SCHOOL OF MUSIC
Only teacher of MATTIWILDA DOBBS

GERTRUDE LINDHURST
SOPRANO
Suite, 411, 119 W. 57th St., New York 19, N. Y.

MARIENKA **MICHNA**
PIANIST
Personal Rep. • Margaret Walters • 253 W. 72, NYC

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Jeannette Kirk, *National President*
2608 N.W. 26th St., Oklahoma City 7, Okla.

MILENA **SUSTER**
formerly Czech State Opera
"Miss Suster's soprano is an agile instrument handled with skill, maturity and poise" N. Y. HERALD TRIBUNE
P.O. Box 223 New York 23, New York

LILLY
WINDSOR
Lyric Soprano
"SHE CAME — SHE SANG — SHE CONQUERED."
Times Herald, Washington, D.C.

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
Suite 411, 119 West 57th Street, New York City 19

JUNE BURGESS
ALL PHASES OF VOCAL INSTRUCTION
Fac. Amer. Acad. of Dram. Arts — NYSTA
344 W. 72nd Street, N. Y. C. EN 2-9115

CAROLINE BEESON FRY
TEACHER OF SINGING — N.A.T.S.
Just Published: "KEYSTONES OF SINGING" $2.00
2 Orchard Pkwy., White Plains, N. Y. WH 9-3200
872 Carnegie Hall, N. Y. C. 19 CO 5-5342

EXPERIMENTAL LYRIC THEATRE
directors
STIVANELLO • PANVINI • RICE
Write or call:
E.L.T., 853 Seventh Ave., Apt. 5A, N.Y. 19
CO 5-0846

CARL GUTEKUNST
TEACHER OF SINGING
Mem. NYSTA; NATS; Amer. Acad.
27 West 67 St., New York 23, N. Y. TR. 7-1534

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y., CO 5-3415
MEMBER NYSTA — NATS

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford JA 3-4893
36 Sutton Place South, N. Y. C. 22 EL 5-6725

HOMER G. MOWE
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA & NATS
171 W. 71st St., New York 23, N. Y., EN 2-2165

Lillian NICHOLS
Teacher of Singing, NYSTA, NATS
375 Riverside Dr. MO 3-3383 - AC 2-0518

Grace Curtis
PANVINI—RICE
TEACHERS OF VOICE
853 7th Ave. (Apt. 5A) N.Y.C. 19 CO. 5-0846

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR 7-7573

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem. Amer. Acad.
Teachers of Singing
15 W. 67 St., N. Y. 23; TR 7-5889; NATS NYSTA

Vocal Centre
Mail Order — Publishing — Concert Management
Provides the best in Vocal Literature from all periods and Publishers.
New Publication issues:
1. An album of 6 solos for voice and single obligato instruments $1.50
2. Contemporary Sacred Songs 1.25
3. Contemporary Duets 1.25
Ask for our 92 page catalogue and Join the celebrated Song-of-the-Month club for the finest selections of pre-published art songs from America's leading Composers.
10% discount if the Musical Courier is mentioned with order.
Address P. O. BOX 126, N. Y. C. 24, N. Y.

SAN FRANCISCO

■ Richard Strauss' "Ariadne auf Naxos" was a hit with both public and artists when first introduced to the San Francisco Opera's repertoire two years ago. There is no reason why it should not continue to hold that place. True, it is a gentle satire on opera production and as such has neither the tragic urgency of "Salome" or "Elektra," nor the sensuous sweetness of "Der Rosenkavalier." This may account for the coolness with which it was received in some quarters this year. Stage-director Paul Hager and conductor Leopold Ludwig, who worked so well together in "Die Frau ohne Schatten," continued their good work in "Ariadne"; again an excellent cast came together to assist these two master artists. In the prologue, Sena Jurinac as the Composer (who made her San Francisco debut in a previous "Butterfly"), achieved a success sure to bring her back in coming seasons. In the opera-within-an opera Eileen Farrell as Ariadne drew an appreciative response for her purity and beauty of tone; one wondered why she was scheduled to appear only in this one opera. To soprano Rita Streich came a great tribute for her singing of the taxing role of Zerbinetta, with its long aria (in a way, "Ariadne" is "her" opera). She too could have added lustre had she appeared more often.

■ Verdi's "Otello" was another revival accorded an enthusiastic welcome by Opera House audiences. Expert casting, stage and musical direction—all were combined in a memorable production, with outstanding performances by an equally outstanding cast. This is one opera in which the resources of the War Memorial Opera House are employed magnificently; the evocation of the storm at the opening of the first act is probably the most spectacular case of this sort, but the staging for the other acts left nothing to be desired. Yannopoulos and Molinari-Pradelli again worked their magic with Verdi, the one in arranging the crowd scenes to produce excitement without unnecessary confusion, the other expertly to coordinate action, word and tone into the fabric Verdi meant us to experience. Mario del Monaco's portrayal of the title role is well known, but powerful as it is, Mario Zanasi's Iago very nearly stole the show from his first-act entrance to his last-act exit. Gabriella Tucci's Desdemona was dramatically appealing and beautifully sung; her portrayal was especially poignant in the last act. Fine assistance came from Giuseppe Zampieri (Cassio), Katherine Hilgenberg (Emilia), Mark Elyn (Montano), Howard Fried (Roderigo), Mino Yahia (Ludovico) and Eugene Green (a Herald).

■ Opening its new season on Oct. 14, the Oakland Symphony Orchestra revealed an admirable discipline and unity, thanks to the talent of its new conductor, Gerhard Samuel, formerly assistant conductor of the Minneapolis Symphony. Maestro Samuel's opening concert contained a traditional program of Wagner, Haydn and Beethoven, but the opening bars of the overture to Wagner's "Die Meistersinger" showed all and sundry that he is a conductor to be watched. If Oakland gives him the support his work merits, it may wake up to find itself in possession of a first-class symphony orchestra.

Excitement of another kind was evoked by the first Bay Area recital appearances of pianist Glenn Gould, who departed from tradition by playing an all-contemporary recital at the University of California's Harmon Gymnasium on Oct. 25 and a program of Sweelinck, Mozart, Schoenberg and Bach in San Francisco's Curran Theater on Nov. 1. That Gould is an immensely talented young artist few will deny; it is regrettable that he still allows platform eccentricities to interfere with devotion to musical communication.

JOSEPH BISKIND

BIRMINGHAM

■ The Birmingham Symphony Orchestra, Arthur Bennett Lipkin, conductor, opened its series with Robert Merrill, baritone of the Metropolitan Opera, as guest soloist. Mr. Lipkin has announced that the Orchestra this year will perform a season principally of well-known master works, symphonies, tone poems, dance compositions, concertos, and overtures. Other soloists will include Risë Stevens, of the Met.; Moura Lympany, pianist; Kunie Imai, Japanese soprano; the Beaux Arts Trio of New York; Lois Seals and Barbara Thomas, duo-pianists, and the Howard College Chorus singing "Psalmus Hungaricus" by Kodaly.

Birmingham is very happy that the Metropolitan Opera will appear here as usual next Spring, under the auspices of the Music Club, presenting two operas. The Club's annual artist concert season opened this year on Nov. 5, presenting Boris Goldovsky's Grand Opera Theater in Verdi's "Rigoletto," sung in English with Goldovsky directing the performance. Mrs. D. Trotter Jones, Club president, announces seven other artist performances, including Birgit Nilsson, soprano; David Oistrakh, violinist; Gina Bachauer, pianist; the Pittsburgh Symphony Orchestra, William Steinberg, conducting; the Canadian National Ballet; and Ruth Page's Chicago Opera Ballet. This is the Birmingham Music Club's 54th year of community service in music education, seeking no profit.

The Birmingham Civic Opera will have a busy season, presenting as its main offering Mozart's "Cosi fan Tutte." Douglas Arant, Birmingham attorney, is president of the Association and Martha Dick McClung is founder-producer. On Dec. 13 the Civic Opera will assist the Birmingham Symphony in presenting a concert version of "Madame Butterfly."

ALICE GRAHAM

LOS ANGELES

■ The 23rd Los Angeles season of the San Francisco Opera, presented once more in the Shrine Auditorium, was a triumph almost without exception. Opening amidst the usual first-night glitter on Oct. 23 with "Carmen," the company launched into the most exciting series witnessed here in many years. The Bizet opera was a personal triumph for the young Canadian tenor Jon Vickers, who made his local debut on this occasion.

"La Boheme," heard the next evening, blew hot and cold, I thought, owing probably to some questionable stage business directed by Dino Yannopoulos. But the opera was conducted extremely well by Silvio Varviso, and the Mu-

setta of Licia Albanese remains a beautiful portrayal after two decades. Giuseppe Gismondo, bowing as Rodolfo, displayed a magnificent, if somewhat rough voice. He seems to offer much promise.

Verdi's "Otello," on the afternoon of Oct. 27, was a triumph for all concerned. Mario Del Monaco has obviously made the name-part his personal property. Gabriella Tucci as Desdemona, Mario Zanasi as Iago, and Giuseppe Zampieri, Cassio, all new here, were effective. There was a bit of questionable pitch in the duet as Act I closed, but the usually reliable conductor, Molinari-Pradelli, was just that.

Oct. 27 offered a double bill with Strauss' "Ariadne auf Naxos" and Stravinsky's "Danses Concertantes." The former served to introduce to Los Angeles the almost fabled Sena Jurinac, who proceeded to confirm the "rave" notices she has had in Europe. The formidable cast included Eileen Farrell, Rita Streich, Richard Lewis, and the remarkable Welsh baritone Geraint Evans. Leopold Ludwig conducted. Earl Murray conducted the Stravinsky ballet.

Another double bill was presented on the following night with Orff's "Carmina Burana," enlisting the services of Joan Winden, Mary Costa, Mary Elyn, and Frank Guarrera, Varviso conducting, and "Pagliacci" with Dolores Mari, Del Monaco, Robert Weede, Theodore Uppman, under the baton of Arturo Basile.

■ The much anticipated "Meistersinger" did not disappoint. Paul Schoeffler's mellow and poetic Hans Sachs, Jurinac's Eva, Sebastian Feiersinger's excellent Walther, and the really great performance of Evans as Beckmesser, were the prime ingredients of a memorable performance. Ludwig again was the conductor. Two of the visiting Soviet composers, Shostakovich and Kabalevsky attended the performance, causing quite a little stir among audience eager to catch a glimpse of them.

"Andrea Chenier" was given a satisfactory staging and the Sunday matinee performance of "Aida" proved a starring vehicle for Leontyne Price and Vickers. "Don Giovanni" on Nov. 3 was enthusiastically received, George London scoring as the Don. "L'Amore dei tre re," starring Dorothy Kirsten and Giorgio Tozzi, Gluck's "Orfeo" with Blanche Thebom, a repeat of "Aida"—all were enthusiastically received. But a repeat of "Carmen" was rather dull. On the other hand, Strauss's eagerly awaited "Die Frau ohne Schatten" was a big success. The season ended with "Madama Butterfly."

■ An important event in the musical life of this growing metropolis was the first visit by the Vienna Philharmonic under Herbert Von Karajan on Nov. 11 in the Shrine Auditorium. The press was almost unanimous in taking Karajan to task for programming three works overly familiar to all: the "Euryanthe" Overture, Schubert's "Unfinished" Symphony and Beethoven's Fifth. However, one does not have the opportunity to hear this great orchestra in person every day, and his readings of the entire program was magical, to say the least. The capacity audience thought so too. The conductor was recalled again and again amidst shouting and stamping of feet. Fantastic pianissimos, perfect ensemble, and ravishing sound characterized the whole evening's playing. The "Blue Danube," given as an encore, delighted the vast gathering. A memorable night. ARTHUR W. WOLF

■ Joanna Hodges, pianist, recently played for the Los Angeles County Museum broadcasts on KFAC, and appeared as guest recitalist for the Santa Monica Music Arts Society. Her future plans include a concert for the California Concert Artists' Series in Pasadena on Jan. 24, together with Gregory Bemko, 'cellist; an appearance on the London Pianoforte Series in March; another with the London Philharmonia Orchestra in May; and recitals in Vienna, Amsterdam, Spain and Germany.

BOSTON

■ Activities of the Boston Symphony naturally form the center of the Hub musical season, but there is a lively periphery from which to choose. And one must choose, since any weekend date offers an average of three major concerts, three recitals, and a varying number of musicales.

Isaac Stern gave a distinguished reading of Alban Berg's Violin Concerto, under Charles Munch with the Boston Symphony. Thomas Schippers, mounting the Symphony Hall podium for the second time, was acclaimed for the fire and action of youth.

The pounding (in rhythm, of course) of thousands of feet shook the old Hall the night the Soviet composers came to visit. Three were represented on the program: Amirov, as composer, Kabalevsky, as composer and conductor (Samuel Mayes played his 'Cello Concerto), Khrennikov's new Symphony, his Opus 4, was premiered. It is a nervously energetic work, brilliantly written for a virtuoso orchestra. Shy Shostakovich was brought forth to share the warm applause, as he was one of the delegation touring the U. S.

Leonard Bernstein's visit with the New York Philharmonic made it apparent to all that Boston's wonderful boy has reached mature stature.

The Philadelphia Orchestra, Eugene Ormandy conducting, filled the Hall with its opulent sound, and a first hearing of Ned Rorem's "The Eagles," one of the finest scenes of contemporary program music we have heard.

■ On the opera front, Sarah Caldwell's Boston Opera Group opened its second season with a successful week of "Tosca," Lois Marshall singing the leading role. Now housed in the Donnelly Memorial, a converted movie theater, the company plays to about seven times the capacity house last year, which will apparently break the sound barrier for costs.

The performance I saw was certainly spectacular, and fairly well up on the scale of artistic standards. Above all, it was heart-warming to see so many different kinds of people enjoying full-length opera in Italian, as well as English. We feel that Miss Caldwell's efforts enliven the entire musical scene here, and set a pace for like experiments in other cities.

Recitals meriting special mention were those by the Tabard Singers (Don Smither, conductor) and Fernando Valenti, harpsichordist, and John Wummer, flutist, for the Cambridge Society for Early Music, the Juilliard Quartet, and Adele Addison's stirring Jordan Hall appearance. Rostropovich, the Soviet 'cellist, was hailed after his Boston debut as a major artist, in whom intellectual command takes a firm hold on the feelings.

The Boston Morning Musicales opened the 32nd season of concerts for the benefit of the Boston School for Occupational Therapy with a recital by Gina Bachauer.

Daniel Pinkham, the kinetic servitor of old and new music alike, conducted the first of three recitals of old choral and vocal chamber music at King's Chapel, where he is Director of Music.

■ North of Boston, in the "minute-man country," Rouben Gregorian inaugurated another season of concerts of the Portland Symphony Orchestra, by a guest performance of Paul Wittgenstein, the one-armed pianist. Mr. Gregorian is hinting plans to elevate his orchestra to philharmonic status in a year or so.

ROBERT W. DUMM

International
ARTISTS OPERA INC.
Dr. Liverette, Director
1833 West Pico, Los Angeles 6, Calif.
Write for Information

MAE G. HOENIG
Manager of National Artist & Lecture Service
Suite 115, 233 So. Beverly Drive CRestview 5-7773
Beverly Hills, California CRestview 6-8019

Raymond McFEETERS
PIANIST — ACCOMPANIST — VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Calif.
Tel. HOllywood 7-0205

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
35 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

EUNICE WENNERMARK
CONCERT VIOLINIST — ARTIST - TEACHER
4502 Ben Ave., No. Hollywood, Cal., POplar 2-7794

Prof. VLADO KOLITSCH
WORLD FAMOUS VIOLIN PEDAGOGUE
faculty member: LOS ANGELES CONSERVATORY OF MUSIC
Studio: 1717 N. Vine — Hollywood 28, Calif.

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with BETA POPPER, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

RALPH THOMAS
Noted Hollywood Voice Teacher
Author of the Ralph Thomas Vocal Method & Text Book
1717 No. Vine, at Hollywood and Vine, Hollywood 28, Cal. • Tel.: HOllywood 9-7030

The *International* Scene

JOANN GRILLO *as Azucena and* FLAVIANO LABO *as Manrico in a performance of "Il Trovatore" given in Monterey, Mexico, on Oct. 3. The singers for the season were largely recruited in the United States.*

SWITZERLAND

■ At the Lucerne Festival we heard a superior performance of Brahms' "German Requiem," the only concert given at the beautiful old Jesuit Church. The good acoustics of that edifice enhanced the meaning of the Protestant composer's work, nobly conducted by Joseph Keilberth, whose spiritual conception of the gigantic score was profoundly moving. The baritone solo was infused with the resplendent vocal resources of Dietrich Fischer-Dieskau, probably without peer in such a task today.

The Lucerne Festival Strings, under the accomplished guidance of Rudolf Baumgartner, gave a charming concert at the regular hall, which is hampered by precarious acoustics. This skilful string group was strongly aided by the famous Viennese soprano Irmgard Seefried, who sang a few arias by Handel and Haydn delightfully and with full justice to their taxing musical demands.

■ The artistic highlight of our musical journey was the so-called "Septembre Musical" in Montreux, less publicized than other festivals, but one of the finest of them all.

In this lovely small town, on the shores of the Lake of Geneva, in an enchanting landscape and a balmy climate, something miraculous has taken place. The initiator and manager of the Montreux Festival is dynamic and dedicated Manuel Roth. Three orchestras of world stature were imported this year—the Orchestre de la Suisse-Romande from Geneva, the Orchestre National from Paris, and the Concertgebouw Orchestra of Amsterdam. The array of conductors and soloists reads like a "Who's Who" of international music: Ansermet, Ormandy, Munch, Kletzki, Cluytens, Boehm, Schuricht, Markevitch, Maazel, Kubelik and Dorati, conductors; Rubinstein, Menuhin, Firkusny, Milstein, Wilhelm Kempff, Pierre Fournier, Backhaus, Arrau, Clara Haskil, Grumiaux and Henryk Szeryng, among the artists. Loveliness of atmosphere, enthusiastic audiences, and, above all, prevailing artistic excellence resulted in many beautiful performances.

To mention only three out of many: Mahler's First Symphony in a rendition of stirring magnificence and solemn grandeur by Kletzki and the superb Concertgebouw Orchestra; Richard Strauss' "Death and Transfiguration," stunningly revealed by the eminent French conductor Cluytens; and Berlioz' "Damnation de Faust," with soloists such as the jubilant dramatic soprano Régine Crespin, Nicolai Gedda (in splendid voice as "Faust"), the powerful baritone Ernest Blanc as Mephistopheles, the outstanding Radio Choir and the Orchestre National from Paris, which surpassed itself in purity and opulence of tone. The memorable performance was under the inspiring, authoritative leadership of Markevitch.

Montreux' Musical September will remain (for us) a wondrous memory for many moons to come! SERGE SAXE

Claudia TARANOVA

Dramatic Mezzo-Soprano

". . . possessor of a well polished mezzo-soprano; a wide singing range, backed by a great and passionate personality." *Dr. J. Tamm—German Press.*

Roles include; Amneris; Ortrud; Azucena; Carmen, and Marina.

107 West 69th St., NYC 23, NY

BUENOS AIRES

■ At the Colon Theatre the North American soprano Phyllis Curtin recently bowed in Massenet's "Manon." The impression she made on her audience as the heroine of this work could hardly have been more favorable. Endowed with an agreeable and well-modulated voice, she also made a handsome personal appearance and her careful handling of Manon's different aspects won the warm applause of the audience. Renato Sassola was a discreet Des Grieux, with a particularly soft voice, and he was especially applauded after "The Dream" aria. Giulio Viamonte made a correct Lescaut, and the same applies to Victor Marke as the Count. The orchestra, under Enrique Sivieri's baton, played too loudly at times and not entirely in tempi accordance with the singers. Felipe Romito's mise-en-scene was very effective, as were the chorus and the dancers. The production was generally well received.

■ Bellini's "Norma" returned to the Colon on Oct. 10 after having been absent since 1949. As protagonist, the North American dramatic soprano Mija Novich, of Jugoslav ancestry, made a successful debut. In spite of some understandable nervousness, her easily-produced voice and graceful manner allowed her to surmount this taxing role safely. The local artists heard in other roles were on a somewhat different level. Marcos Cubas was a more or less restrained Pollione, his voice not quite adequate for this florid opera. Luisa Bartoletti emerged with comparative success from the difficult assignment of Adalgisa. Victor Marks made an effective Oroveso. Otto Erhardt's dramatic direction gave the opera the required nobility. Tulio Boni's choruses were the best feature of the production. Enrique Sivieri's conducting was correct, and the performance in general was well received.

Menotti's "La Medium," as it is known here, conducted by Roberto Kinsky, returned on a double bill, with Stravinsky's ballet "Petrouchka," under Tauriello's baton. In the former work, the mezzo-soprano Luisa Bartoletti presented a Mme. Flora that was received with enthusiasm. Olga Chelavine as Monica and the dancer Antonio Truyol as the mute Toby were others who made a success of this work. The ballet was given in a new choreography by Michel Borowsky, with Truyol, Olga Frances and Jose A. Neglia as the chief dancers.

Handel's death was commemorated with another performance of "Messiah" at the Colon with Jean Fournet conducting the work this time, the soloists being soprano Maria Kallay, mezzo Noemi Souza, the North American tenor David Lloyd, and basso Angel Matiello.

LEOPOLDO H. FRIAS

MEXICO CITY

■ Carlos Chavez conducted at the Bellas Artes his three-act opera "Panfilo and Lauretta," which since its New York premiere two seasons ago, had been rewritten and retitled "El Amor Propiciado." The original cast of singers was brought down to present it here, and the work was given, as written, in English.

The libretto by Chester Kallman, of the New York City Center, places the story in 14th century Tuscany. Chavez has found in this work a theme of universal import. It is a tale of human suffering and of the means employed

American pianist EILEEN FLISSLER *plays for the American Ambassador to Korea at his home in Seoul, where she was a guest recently during concert appearances in that country.*

by human beings to escape a plágue. A little company shut up in a villa seeks to forget the tragedy outside by staging symbolic plays as part of a gay party. After many contrasted incidents, the chief actors, Panfilo and Lauretta, find their solution in accepting human suffering as a means of creating sympathy and love for others.

Chavez has composed music that is expressive of "other-worldliness," and that is characteristically audacious in its writing for the orchestra and the voices.

Everything combined to make the performance a unified whole. The stage sets and the lighting were most artistic. Chavez conducted the difficult score with the utmost simplicity. But as the composer has created something new in opera, it must be heard more than once to understand its significance.

The chief roles were sung by Sarah Fleming as Lauretta, Jon Crain as Panfilo, Elaine Bonazzi as Elissa, Harve Presnell as Dioneo, and Craig Timberlake as the Monk. As a whole, it was a beautiful performance, and all the members of the cast acquitted themselves excellently of a formidable vocal task. The tessitura of some of the roles is extremely difficult—so much so that long and arduous rehearsals were necessary. But in the end the zeal and ardor of the composer overcame all obstacles. The public reception was extremely warm.

■ The Roger Wagner Choral, first vocal ensemble to visit Mexico under President Eisenhower's Program for Cultural Exchange, gained a deserved success in its concert at the Bellas Artes. The audience responded with most warm and sincere applause—and with good reason, for the ensemble sang with inspired tone and diction and real musicianship. The director, Roger Wagner, has what many musicians lack—a sense of self-criticism; he is a perfectionist. As his direction is clear and expressive, his singers understand and follow him with ease. After the Mexico City concert the ensemble was to sing in other principal cities of this Republic, and then, under the management of Ernesto Quesada Jr. will make a tour of South American cities. CHARLES POORE

PARIS

■ The opening of the new musical season has been notable for two important events, both of which we owe to the new and active director of the National Lyric Theatres, A. M. Julien. First there was the French premiere of "Bluebeard's Castle," one-act opera by Bartók. The conductor George Sebastian made a triumph out of this score of his compatriot, since he had both the time and the necessary means to spend on preparing this work. The orchestra played magnificently, and the two singers, Berthe Monmart and Xavier Depraz, were superb.

Though the direction of Sebastian was a model of nobility and intelligence, I feel that the complicated sonorities and dense orchestration of the score require a larger hall, such as the Opéra, where the superior acoustics would permit this rich music to expand broadly without in any way disturbing the singers. Moreover, the director, Marcel Lamy, ever an artist, would have found at the Opéra the fine stage proportions which would have enabled him to develop his conceptions, which seemed cramped at the Opéra-Comique.

A few days later the Opéra gave a fine example of its immense possibilities. In honor of the 200th anniversary of the death of Handel M. Julien invited the Stuttgart Opera to give two staged performances of the oratorio "Jephtha," the last work of that great master. It was a fine spectacle. Moreover, Handel shows himself to be a great dramatic composer, with a tremendous knowledge of the gradation of effects. The second part, at the time of the deliverance of the daughter of Jephtha, surpasses genius and becomes sublime.

The Stuttgart directors, Caspar Neher and Guenther Rennert, who are responsible for the adaptation, the staging, the choreography and the sets, have not transformed this oratorio into an opera, but they have projected its epic charac-

PROFESSIONAL DIRECTORY

CLARENCE ADLER
PIANIST — TEACHER
336 Central Park West, New York 25, N. Y.

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C., SU 7-1514

KATHRYN BROWNE
TEACHER OF PIANO — VOCAL COACH
(formerly, Sternchez Conservatory of Music, Berlin)
for appointment: SU 7-7466, 2 W. 67 St., N.Y.C. 23

BURTON CORNWALL
SINGER AND TEACHER OF SINGING
Member: NEW YORK SINGING TEACHERS ASSOCIATION
Studio: 11A, 853 7th Ave., N.Y.C. 19 CI 5-4504

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 144 Carnegie Hall, 154 W. 57 St., N. Y. 19

DONALD W. JOHNSTON
BARITONE and TEACHER OF SINGING
Director, Studio of Song, Summer Workshop for Singers on Lake George, New York
Studio 14A, 124 W. 72nd St., NYC 23, TR 4-1993

BETH KILLIAM
TEACHER OF SINGING • Member N A T S
Assisted Madame Elisabeth Schumann
16 East 96th St., NYC • AT 9-5092
52 East 78th St., NYC • BU 8-8450

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO 2-6114

RICHARD McCLANAHAN
PIANIST — TEACHER — (Matthay)
Private lessons, workshops, lectures. Tues. & Fri.—Studio 801, 113 W. 57th St. Other days—Riverdale School of Music, Bronx, N.Y.C. 71.

MARGARET McCULLOCH
CONTRALTO
VOICE PRODUCTION SPECIALTY
315 West 57th St., NYC CO 5-7066

ROSALIE MILLER
TEACHER OF SINGING AND INTERPRETATION
200 West 57th St., N. Y. C. CIrcle 6-9475

FRANCES PERRY-COWEN
Voice-Exponent of "Science and Art of Singing" Lisa Roma
Composer of Childrens Songs
The Inlet Studio • 404 Chester Ave., • Brielle, N.J.

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y., EN 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST — COMPOSER
Develops brilliant technic with a sound and sensitive musicianship.
Studio 716 N.W. 19th St., Oklahoma City, Okla.

RHEA SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y., CI 6-0048

MADAME SOLANO
SINGER AND SINGING TEACHER
VOICE BUILDING — MALE & FEMALE
Restoring badly trained voices — Beg. & Prof.
171 W. 71st St., N. Y. 23 LY 5-3115

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty of Juilliard School of Music
464 Riverside Drive, N.Y.C., MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

LILI WEXBERG
TEACHER OF SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N.Y. 28, N.Y., BU 8-7791

ter. The cast, placed on a large platform surrounded by an immobile chorus (such as one sees at Bayreuth), mime their roles, expressing with some gestures the movements of the music. From time to time some dancers appear, or soldiers march by.

The interpretation was first rate. Particularly admirable were the fine voices and faultless vocal technique of Joseph Traxel (in the title role), Friederike Sailer (the daughter), Margarethe Bence, Wunderlich, Linke, and Wolansky, as well as the chorus, whose singing was powerful, accurate and expressive. Ferdinand Leitner, directing our own Opéra orchestra, showed himself to be the perfect musician.

■ At the Théatre des Champs-Elysées the renowned Spanish dancer Luisillo presented his "Theatre de Danses Espagnoles." Blessed with a savage agility and surprising power and vigor, he is in addition an imaginative choreographer who gives a new spirit to the classic and to the folk dances of his country. His performance, staged like clockwork, was so successful that his stay had to be extended.

The Sunday symphonic concerts have reopened. At the Société des Concerts, directed by Cluytens, one of the finest French conductors, the pianists Gyorgy Cziffra, Brailowsky and Samson François were warmly applauded. At the Concerts Colonne, Pierre Dervaux and the violinist Szeryng were equally successful. Thanks to the 19-year-old conductor Alain Lombard, whose technique, authority and style might be envied by anyone, and the young pianist Gabriel Tacchino, whose rendition of the Third Concerto of Prokofieff proved him to be one of the best pianists of his generation, the opening of the Concerts Pasdeloup was particularly remarkable. The celebrated baritone Fischer-Dieskau gave a splendid recital of the "Magalon Romanzen," Op. 33, of Brahms, with Karl Engel at the piano and Claude Rostand reading the poems.

SUZANNE DEMARQUEZ

GERMANY

■ If there is one thing German music lovers thrive on it is a good, juicy scandal, and after a few lean years they finally got one. The occasion was the German stage premiere of Schönberg's opera "Moses and Aaron." The world premiere took place a few years ago at Hamburg in a concert version, followed by a stage premiere at the 1957 ISCM Festival in Zurich. For premiere-happy Berliners these circumstances sufficed to put into motion the huge machinery and extensive funds necessary to launch another "first," and pre-performance controversies debating the wisdom of this venture appeared in the press for months.

It is said that the "anti" forces were largely motivated by the knowledge that the Zurich performance, which required over 300 rehearsals for the chorus alone, resulted in a severe financial crisis of the Zurich Opera House. At that premiere, the ISCM forces more or less controlled the ticket distribution apparatus and thus the work was virtually guaranteed an "overwhelming triumph." At that time one critic even went so far as to call the opera "the greatest music drama produced since 'Meistersinger'!"

■ For its premiere at Berlin tickets were available to everybody, regardless of musical party-affiliation. Consequently the work was, for the first time, exposed to a considerably more unpredictable audience than previously. It was said that the pro-Schönberg forces had supplied students sympathetic to their cause with passes to bolster the "spontaneous ovations," a practice common at most contemporary music festivals or premieres in Germany. This time, however, their opponents also got hold of a sizeable block of tickets, though they doubtless had to pay for them. When conductor Hermann Scherchen stepped on the podium, the applause was interrupted by shouts from the gallery, "Commissioned applause!" — and the brawl was on.

After the intermission matters really got out of hand. For ten minutes Scherchen was unable to start, and he was finally forced to address the audience, to suggest that the "anonymous caller who had threatened him with vitriol if he went through with the performance" was probably among his hecklers. He observed that it would show greater maturity if the noisemakers listened first and protested afterwards.

Thereupon things quieted down until the end of the performance, when a twenty-minute demonstration broke out. Most reports state that the "ayes" had it over the "nays" by a margin of about five to three, though these figures change according to where one sat or how one's own sympathies influenced one's sense of hearing. The Munich critic K. H. Ruppel, a staunch pro-"Moses" man, had it that only a small band of perhaps 30 or 40 "Halbstarke" (the German equivalent for juvenile delinquents) was responsible for the bedlam (this is a conservative estimate not shared by any other of his colleagues, no matter how close their ties to the Schönberg cause).

It will be good to hear, for once, a performance of this opera that is stripped of all the propagandistic claptrap with which the *avant-gardists*, and now their opponents, have seen fit to endow it. For the time being this is more than unlikely, at least within the sphere of influence of the German musical scene. Should it ever occur, we shall probably find that "Moses and Aaron" is one of the most interesting musical manifestations of a highly complex, vital personality, and deserves little if any of the ballyhoo either its proponents or its detractors have made about it.

■ Winners of the annual competition sponsored by West Germany's combined radio stations were presented in two recent concerts in Munich. This contest is growing in importance each year and draws foreign contestants in growing numbers. This year five major prizes were offered: two in voice, male and female, and one each in piano, organ and string quartet. Of these, the jury awarded only two—and both to Germans. Friedrich-Wilhelm Schnurr, 30, pianist, played Brahms' Second Concerto, in a performance that had some insecurities and too slow a tempo in the first movement. The other winner, Hedwig Bilgram, organist, performed an unorthodox but high-spirited part in the Bach Trio Sonata No. 2, in C minor and pleased the audience.

American tenor JON CRAIN *sang the leading role of Panfilo in the first hearing in Mexico City of Carlos Chavez' opera "Panfilo and Lauretta," given in English at the Teatro Bellas Artes.*

In each of the three other categories, two second prizes were awarded. One went to the American Lois Laverty, who sang the aria "Et incarnatus est" from Mozart's C Minor Mass, with the Munich Radio Orchestra under Robert Heger. Her voice of lyrical quality and refinement was stylistically in the best of taste and really enchanting. The English soprano Mary Wells, who won the other feminine second prize, has a voice which, though larger in volume and range, lacked the personality and simple beauty of her American colleague's, but showed sound training in arias from "Elijah" and "Norma."

Three male singers were heard at the concert, of which the Czech Jindrich Jindrak was most impressive, with a well-trained voice which sounded well in all registers; he shared honors with the Australian Brian Hansford, whose Schubert lieder revealed a pleasing baritone of limited flexibility and insufficient schooling.

In both vocal sections the "Award to Aid Further Studies" went to U. S. singers: Annabelle Bernard, fetching in appearance, who made her best impression with some high notes of delightful quality in a Poulenc song; and Paul de Medina, who scored in the "Credo," from "Otello," almost more impressive visually than aurally. PETER JONA KORN

LONDON

■ By the time I returned from a late holiday, "The Ring" at Covent Garden had turned full circle, Maria Callas had trailed clouds of glory and gossip in and out of the Royal Festival Hall for a single concert appearance, and London music, like an obliging bus driver, seemed to be chanting: "Always room for one more." Already we have heard from Stravinsky, Ansermet, Beecham and

PAULIST CHOIR
of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
EFOM RECORDS
Now Booking: 911 So. Wabash Ave., Chicago 5, Ill.

Klemperer, from the New York Philharmonic, the Bavarian Radio Symphony, the East German Symphony and the Zurich Collegium Musicum, in addition to the five major and assorted smaller resident orchestras, while Covent Garden has flung wide the gates to a first wave of guest singers such as have been the exception more than the rule hitherto.

A Norwegian, a Mexican, a German and an Italian led the revival of "Un Ballo in Maschera" to open the Royal Opera House fall season, singing in Italian instead of the English version hitherto used. Thereupon a certain amount of controversy broke loose between those who accused Covent Garden of abandoning its principles in trying to create a "national opera company," and those who maintained that a barrier against international singers who would not learn their roles in English was ridiculous and absurd. To my mind it was high time we heard voices long familiar from radio and records, but whether at the expense of a coherent production is another matter.

The "Ballo" performance under Rudolf Kempe turned out to be ammunition for the nationalists. Aase Nordmo-Loevberg (Amelia), Oralia Dominguez (Ulrica), Gastone Limarilli (Gustav) and Eberhard Waechter (Renato) each had a different conception of the opera, and all were different from the conductor's. To a lesser extent it was true also of "Boris Godunov," for which the entire cast had learned their parts in phonetic Russian (some extremely well) in order to bring back Boris Christoff to the fold. But whereas Christoff, singing splendidly, played it as a personal tragedy of one man, Prague National Opera conductor Jaroslav Krombholc, in his Covent Garden début, treated it as a documentary saga, with a resulting dichotomy of impact.

Meanwhile, Sadler's Wells revived its admirable "Flying Dutchman" under Charles Groves with Scottish bass David Ward (signed for Bayreuth next year) in the title part, and mounted two new productions. Giordano's "Andrea Chenier" was staged in direct and lively fashion by Anthony Besch to open the season, with the honors going to the men—Charles Craig (Chenier) and especially Peter Glossop (Gerard), a young baritone of much promise. Vilem Tausky's conducting seemed restrained, but the lack of orchestral excitement may have been due to extensive structural alterations designed to improve the theater's acoustics and still undergoing experiment. The major Sadler's Wells success so far has been Rossini's "La Cenerentola," given in a new English version as "Cinderella," with an unknown Welsh girl, Patricia Kern, a stunning hit in the florid title role. She was backed by a well-schooled cast, conducted with stylistic flair by Bryan Balkwill.

■ An overcrowded concert schedule, with Klemperer restored to sufficient health for an exhaustive survey of Beethoven, forced Igor Stravinsky into a "late-night special"—a broadcast performance of "Oedipus Rex," with Jean Cocteau as Narrator, beginning at 11 o'clock at night. The Festival Hall was SRO, and although there were minor shortcomings of detail both in the playing of the BBC Symphony Orchestra and among the six soloists led by Helmut Melchert (Oedipus) and Irma Kolassi (Jocasta), it was a memorable performance that endowed the magnificent work with eloquent and tragic dignity.

Another SRO concert was that given by Leonard Bernstein and the New York Philharmonic at the end of their mammoth European and Middle East tour. The orchestra's rich splendor of ensemble made a powerful impression throughout the program (particularly in Samuel Barber's "Second Essay" and Berlioz's "Carnival Romain" for an encore) but, although Bernstein's musicality was never in doubt, his interpretations of Brahms' First Symphony and a Mozart Piano Concerto, with himself a curiously mannered soloist, found less favor.

The recording of complete operas in London by English Columbia has brought a new type of opera concert this season, with the studio cast transported to the concert hall for one or two public performances of the opera they were assembled to make. I missed "The Marriage of Figaro" under Carlo Maria Giulini, but "Don Giovanni" was remarkable for the last minute replacement of an indisposed Otto Klemperer by Colin Davis, a Londoner of 32 now at Sadler's Wells. His gifted conducting of the opera, with a cast including Joan Sutherland, Elisabeth Schwarzkopf, Luigi Alva and Eberhard Waechter, opened up a place for him in the front rank of younger European conductors.

Of the new music, the only significant premiere so far has been the Symphony No. 2 by Roberto Gerhard, an English composer of Catalan descent and an experimentalist in total serial technique. The Symphony, commissioned by the BBC, is a series of striking images in sound, modestly orchestrated except for an arresting serial use of a wide variety of percussion in one section of the work and achieving a stylistic unity much above other works of its kind. It was played by Rudolf Schwarz and the BBC Symphony, which also gave under Ernest Ansermet the first London performance of Honegger's appealing but musically shallow "A Christmas Cantata."

■ The Royal Ballet at Covent Garden premiered "Antigone," a one-act ballet by John Cranko, adapted from Sophocles, with music by Mikis Theodorakis, a Greek composer settled in Paris. The lurid *décor* of Mexican designer Rufino Tamayo, and a serviceable but thickly orchestrated and episodic score derived from Stravinsky, Hindemith and Greek folksong were apt to overshadow the positive virtues of Cranko's choreography. He has simplified his style to good effect, but made little attempt to enhance the tragic theme, straightforwardly danced by Svetlana Beriosova as Antigone, with David Blair and Gary Burne vividly exciting as her fratricidal brothers.

The company as a whole is in fine shape, though the Georgian State Dancers from Russia, opening a month's visit to London and Manchester, have shown what masculine virtuoso ensemble dancing really can achieve.

NOËL GOODWIN

ANDREA PALESTRINA
VOICE TECHNIQUE · REPERTOIRE · INTERPRETATION
3 CLAREMONT AVENUE, NEW YORK 27, N.Y.
By Appointment Only

ASTOLFO **PESCIA**
VOCAL TEACHER AND COACH
Teacher of Dorothy Kirsten, Metropolitan Opera Association, Rina Gigli (daughter of the famous tenor), Royal Opera, Rome, Italy.
Residence-Studio: Hotel Ansonia, 73rd & Broadway, N. Y. 23, N. Y. — Apt. 7-144, TR. 3-7710

Wm. Pierce Herman *Teacher of*
ROBERTA PETERS, PATRICE MUNSEL, DOLORES WILSON, ELAINE MALBIN
19 East 94th St., N. Y. 28 ATwater 9-6735

SAMUEL **MARGOLIS**
Among outstanding artists now studying with Mr. Margolis: **ROBERT MERRILL** (his only voice teacher), brilliant baritone, Metropolitan Opera; **JEROME HINES**, famous Metropolitan Opera basso.
152 W. 57th St., N. Y. C. COlumbus 5-9155

JULIUS GUTMANN — *Voice Builder*
Teaches and demonstrates the famous mezzo-voce (falsetto, piano to forte); faultless singing; unlimited range; clear, understandable text; crisp, melodious diction.
STUDIO FOR VOCAL INSTRUCTION AND COACHING • Hotel Ansonia, New York • SU 7-4457

PAULINE **NESSI**
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . . " *N.Y. Times.*
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N.Y. Herald Tribune.*
CONTRALTO—Voice Training—Relaxation—Breath Control—Interpretation—Member NYSTA - NATS, RI 9-5254

ALFREDO MARTINO
Among the many distinguished singers who have been availing themselves of his unique teaching method, Mr. Martino at present lists **Mario Sereni**, renowned baritone of the Metropolitan Opera Company, and **Morley Meredith**, brilliant concert and operatic baritone (Mgt. N.A.C.).
Complimentary copy of Mr. Martino's Book, "Today's Singing," mailed on request.
260 West End Avenue, New York 23 (at 72nd Street) • Telephone: ENdicott 2-7514

CAMILLA WILLIAMS and MARTIN RICH, *conductor, at a recent concert appearance in Israel, one of six there.*

CONDUCTORS

Karl Boehm will conduct "Tristan" at the Metropolitan Opera this season, taking over the assignment of **Otto Klemperer,** indisposed . . . **Jonel Perlea** made his first public appearance in 10 months, following an illness, when he led the Connecticut Symphony in the opening concert of its season on Nov. 1 at Stratford, with Nell Rankin, contralto of the Metropolitan, as soloist . . . **Willis Page**, assuming the conductorship of the Nashville (Tenn.) Symphony after five years as associate conductor of the Buffalo Philharmonic, on Oct. 26 and 27 had Isaac Stern as soloist in the Beethoven Violin Concerto . . . **Guy Fraser Harrison,** who began the 11th season of broadcasts by the Oklahoma City Symphony on Nov. 15, presented the world radio premiere of John Pozdro's Second Symphony on Nov. 22; on Dec. 13 Willard Straight will be soloist in his own Piano Concerto . . . **Howard Mitchell** and the National Symphony gave the world premiere of a March, Chorale and Variations by the Baltimore composer Spencer Huffman on Nov. 10 and 11 . . .

Alfred Antonini began a new Sunday series over WCBS-TV titled "The American Musical Theatre," in cooperation with the N. Y. City Board of Education, on Nov. 15 (Channel 2, 12:30 noon) . . . **Lorin Maazel** has been engaged to appear with the Vienna Philharmonic Orchestra in its seventh concert in the Austrian capital, when he will be soloist in Bach's Violin Concerto in A minor as well as conducting works of Stravinsky and Brahms . . .

George Szell flew to Europe for his annual guest engagements in the Netherlands for six weeks, following the Nov. 12 and 14 concerts of the Cleveland Orchestra . . .

Alexander Hilsberg, music director of the New Orleans Philharmonic Symphony, has announced that "From the Cajun Land," a work by Romeo Cascarino commissioned by the orchestra under the Benjamin Award grant, will have its world premiere there on March 15 next . . . The Houston Symphony will give the world premiere of Henry Cowell's Symphony No. 12 in March 14 and 15 and the American premiere of a Symphony by Peiko on March 28 and 29 . . .

Victor Norman, conductor of the Eastern Connecticut Symphony, which opened its season in New London and Willimantic on Nov. 15 and 22, recently returned from Europe (where he conducted the Oslo Philharmonic as guest) to begin his 14th season with the Connecticut organization . . . Jose Kahan, pianist from Mexico, was assisting artist with the San Antonio Symphony on Nov. 7, playing the Schumann Concerto; the second half was devoted to nine works chosen by an audience survey with **Victor Alessandro** conducting . . .

Gid Waldrop was guest conductor at the premiere of his Andante for Strings with the San Antonio Symphony on Nov. 28 . . .

Julius Rudel, music director of the New York City Opera, was guest of honor of the Artists' Advisory Council of Chicago at a "brunch" on Nov. 6 in that city, with Mrs. Royden Keith as toastmaster . . .

Conductors' Directory

ALFREDO ANTONINI
Musical Director
TAMPA and MILWAUKEE SYMPHONIES
Columbia Artists Management
Judson, O'Neill & Judd • 111 W. 57th St.

WILLIAM BYRD
Musical Director
LIMA SYMPHONY ORCHESTRA
Memorial Hall, Lima, Ohio

LESLIE HODGE
Australian-American Conductor
Europe: 1959-1960 Season
310 W. Granada Road • Phoenix, Arizona

DIETER KOBER
Conductor
CHICAGO CHAMBER ORCHESTRA
Director of Music • Art Institute of Chicago

FREDRIC KURZWEIL
Musical Director - Conductor
MOBILE OPERA GUILD
221-28 Hartland Ave., Queens Village 27, N.Y.

ARTHUR LIPKIN
Musical Director
BIRMINGHAM SYMPHONY ORCHESTRA
Columbia Artists Management
Judson, O'Neill & Judd • 111 W. 57th St.

FERDINAND LIVA
Conductor: WILKES-BARRE PHILHARMONIC
SCRANTON BALLET GUILD • EUROPE
1128 Vine Street • Scranton, Penna.

RICHARD MARCUS
Music Director
EASTON SYMPHONY ORCHESTRA
224 Old Forest Rd., Philadelphia 31, Pa.

LEO MUELLER
Conductor
HALIFAX SYMPHONY SOCIETY
P.O. Box 551 Halifax, N. S.

Composers' Directory

BLYTHE OWEN
COMPOSER — PIANIST
Chicago Musical College of Roosevelt University
430 S. Michigan Ave., Chicago, Ill. SU 7-1510

Robert MUCZYNSKI
Composer-Pianist
"A skillful pianist, Mr. Muczynski proved a convincing exponent of his own works". H. S., N. Y. Times
317 Hanover Ave., Apt. 109, Oakland, Calif.

GLAD ROBINSON YOUSE
Composer-Author
AFFILIATIONS: ASCAP, National League of American Pen Women, National Federation of Music Clubs, The Composers-Authors Guild.
532 E. 12th St. Baxter Springs, Kansas

COMPOSERS

A hitherto unknown Symphony No. 10 for Strings by **Mendelssohn,** composed in 1823 at the age of 14 (which was world premiered at a program of the Felix Mendelssohn Society in Berlin on Feb. 1 of this year by the Lucerne Festival Strings) was given its U. S. first hearing in a concert by this group for the Schumann Memorial Foundation of Rochester, N. Y., on Nov. 20 . . .

Villa-Lobos' new Concerto for Harmonica and Orchestra had its world premiere in Jerusalem on Oct. 27, played by George Sebastian . . . **Shostakovich** was entertained by composer-conductor **Franz Waxman** at a reception for 250 at the Los Angeles home of Mr. and Mrs. Bert Lytton on Oct. 29; the Russian composer conducted a seminar for composers in that city during his visit . . .

At the West Berlin Festival in October the world premieres were given of the Prelude to "Death of Macbeth" by **G. Francesco Malipiero** and **Boris Blacher's** cantata for speaking chorus, soloists and chamber orchestra, "The Songs of Private O'Rourke" . . . The American premiere of the "Concerto de Aranjuez" by Spanish composer **Joaquin Rodrigo** was given by Rey de la Torre, guitarist, with the Cleveland Orchestra under associate conductor Robert Shaw on Nov. 19.

The first Schirmer Centennial Commission has been awarded to **Alec Wilder** for the music, and **Arnold Sondgaard** for the libretto, of a new opera they will write especially for amateur performances . . .

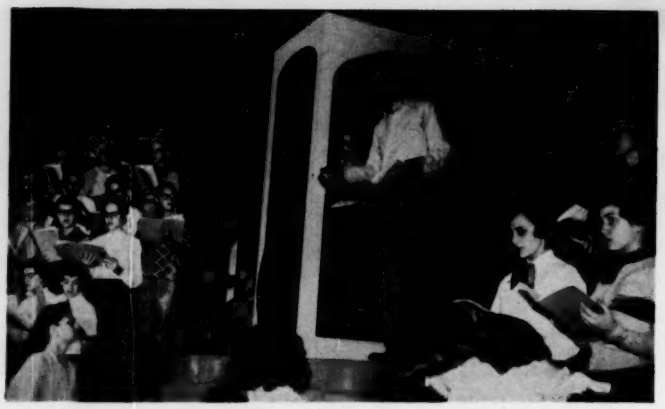
A memorial concert for **Bohuslav Martinu,** including a half-dozen of his works, was given at the Mannes College of Music by Lillian and Joseph Fuchs, Rudolf Firkunsny, Artur Balsam, the Mannes Chamber Orchestra under Carl Bamberger and others on Nov. 28 . . .

Theodore Bloomfield, beginning his initial season as permanent conductor of the Rochester Philharmonic Orchestra, will present for the first time in that city works by Shostakovich, Rossini, Schubert, Handel, Mozart, Ravel, Liszt, Elwell, Beethoven, Wieniawski, Bach, Dvorak and others . . .

CHOIRS
Choruses
CHORALES

By DONALD W. JOHNSTON

The 350-voice Mormon Tabernacle Choir of Salt Lake City, Utah, presented two public concerts at the Shrine Civic Auditorium in Los Angeles during the last week of November. While in Los Angeles, they appeared on the National Academy of Recording Arts television award show, where they received the "Grammy" award (the record industry's "best performance" award, equivalent to filmland's "Oscar") . . . Charles A. Baker, organist and director of music at Rutgers Presbyterian Church, 73rd and Broadway, is preparing for the annual Candlelight Service, Sunday afternoon, Dec. 20. Assisted by an augmented choir of 40, soloists Carol Bergey, Gladys Kreise, Steele Jamison, and Edmond Karlsrud, the regular Rutgers quartet will be featured in Yuletide music . . . The school of music of Indiana University on Nov. 22 presented Handel's "Belshazzar" in its American stage premiere, with the staging conceived by Herbert Graf of the Metropolitan Opera. Musical direction was under Tibor Kozma . . . The Riverside Church Choir of 90 members will perform Vaughan Williams' "Thanksgiving" at 3 p. m. Dec. 6, with orchestra under the baton of Richard Weagley. This Choir will sing Part I of "Messiah," Dec. 13; will give its 20th annual Candlelight Carol Service at 5 p. m. on Dec. 20; and on Christmas Eve. at 8 p. m. a special evening of carolling. Continuing the "Great Choral Works at Evensong" series St. Bartholomew's Church will present Bach's "Magnificat," Dec. 6; the Advent portion of the "Messiah," Dec. 13; the "Pageant of the Holy Nativity" by Leonard Young and David McK. Williams, and the Festival of Nine Lessons and Carols, on Dec. 27. Britten's "Ceremony of Carols" and Bach's "Sages of Sheba" will be featured works for the first two Sundays of January. Jack Ossewaarde is the organist and choirmaster at S. Bartholomew's.



HUGH ROSS *rehearsing Dayton Inland Motors Chorus in Britten's "Saint Nicolas."*

Christmas Pageants and Plays

By HUGH ROSS

WHEN Gian-Carlo Menotti produced "Amahl and the Night Visitors" on television, he not only realized the potentialities of that medium, but reminded us that Christmas is a story which needs to be seen as well as heard. There is plenty of great Christmas music, not concert music like The Christmas Oratorio of Bach or Vivaldi's Christmas Concerto, but works which call for stage representation. To name a few: besides Menotti's "Amahl," there are Schütz' "Christmas Story," Berlioz' "L'Enfance du Christ," Hugo Wolf's "Christnacht," Holst's "Christmas Day," Respighi's "Laud to the Nativity," Vaughan Williams' "Fantasia on Christmas Carols," and Britten's "Saint Nicolas."

I have presented all these on various occasions, most of them at Marymount College at Tarrytown, N. Y., where I had the good fortune to have an imaginative stage director, Anthony Messuri, who could envision ancient Egyptians and medieval waifs with equal success. My knowledge of the form dates back to a performance of Rutland Boughton's "Bethlehem" (a modernized version of the old Coventry Nativity Play, which he staged in a little country town in southwest England some forty years ago. He brought a few artists from London, but it was the country singers and actors who made up the company and showed how it is possible to act these Christmas pageants with the simplest resources. Churches, schools, colleges, can all undertake them—with one proviso; they must obtain professional stage directors and choral conductors.

■ The most notable Christmas show which the Schola Cantorum ever played consisted of "The Messiah" on Omnibus with Leonard Bernstein in 1955. This, like "Amahl," was an assembly of "all the talents." The most unexpected pageant I ever staged was Britten's "Saint Nicolas" in Dayton in 1953. I had suggested this work to the Dayton Orchestra because Inland Motors had a large children's chorus. I was certainly surprised, on arriving for the first rehearsal, to be told that they expected a Christmas pageant! Of course, Saint Nicolas lived a colorful life, and Britten has managed to include even the sound of the baby Nicolas splashing in his bath. Anyhow, the engineers of Inland Motors had a vacation making revolving stages with traveller curtains, and the prow of Saint Nicolas' ship and his bishop's throne at Myra, his prison cell, etc.; but Britten has compressed some of the episodes into four lines of music each, so they had to put these on film, while the children sang the accompanying verses.

There is another interesting way of concocting Christmas plays, which can be most profitably employed to make use of the incredible wealth of carols which have been brought to light in recent years. John Jacob Niles is famous for his carol "I Wonder as I Wander," but this is only one of many he collected from the southern Appalachian Mountains. I suggested to Fanny Bradshaw, the drama director of the Spence School in New York, that we should make "A Kentucky Christmas" based on Niles' carols. This led to other ventures—"Christmas With the Animals," "A Fantasy on Dutch Carols," and perhaps the best of them: Dylan Thomas' "Welsh Christmas." For once in a way, "Once To Every Man and Nation" and "All Through the Night" found their rightful place.

Britten's "St. Nicolas is being performed on the series "Lamp unto My Feet" under Wilfred Pelletier's baton, Dec. 20, 10-10:30 a.m. on CBS-TV.

Christmas music has a special message in the clear voices of the LITTLE SINGERS OF PARIS.

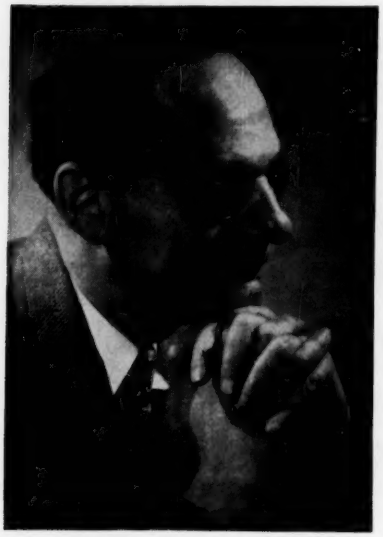
College Campus and Conservatory

At 12th Institute of Contemporary American Music: l. to r., standing, JOHN BECKWITH; CHARLES J. WOODSWORTH, *Consul General from Canada;* JOHN WEINSZWEIG, JEAN PAPINEAU-COUTURE. *Seated, l. to r.:* DR. MOSHE PARANOV, *president, Hartt College;* HARRY SOMERS; DR. ISADORE FREED, *chairman of Institute;* MURRAY ADASKIN *and* JEAN MARIE BEAUDET, *member of festival committee.*

Princeton University Will Have New Music Building

Princeton University on Nov. 7 announced plans to construct a new music building at a cost of $1,000,000. It will be a new and completely soundproof structure, 157 feet by 72 feet in dimensions, and will be placed north of the Palmer Physical Laboratory. The plans have been made by Moore and Hutchens, architects of New York. Of the money for the building some $229,000 will be earmarked in the campaign now on foot to raise $53,000,000 for the University. Construction will begin as soon as funds are available, the Princeton business manager, Robert L. Johnstone, stated.

The center part of the building will contain a rehearsal hall two stories high and large enough to accommodate a symphony orchestra. The structure will also contain more than 20 practice rooms, a library and storage space for mechanical equipment in the basement. The side wings will house faculty offices and classrooms. There will also be rooms for ensemble practice, lecture halls and a recording studio.



DR. KARL GEIRINGER, *noted authority on Haydn and professor at Boston University, was the speaker at a commemorative ceremony in Budapest honoring the 150th anniversary of the master's death.*

Hartt College Honors Canadian Composers

The 12th annual Institute of Contemporary American Music, at Hartt College of Music of the University of Hartford, included a two-day festival on Nov. 15 and 16 at the college, of which Dr. Moshe Paranov is president. This festival featured works by 13 composers from Canada. Dr. Isadore Freed, chairman of the Institute, head of Hartt's composition and theory department, arranged the three programs.

Composers from Canada invited to attend were: Alexander Brott, Pierre Mercure, François Morel and Jean Papineau-Couture, Montreal; Murray Adaskin, Saskatoon; John Beckwith, Oskar Morawetz, Harry Somers, Arnold Walter, John Weinzweig and Healy Willan, Toronto; Jean Coulthard and Barbara Pentland, Vancouver.

MENC Biennial Will Study Contemporary Scene

"The Contemporary Scene in Music Education" will be the theme of the 1960 biennial meeting of the Music Educators National Conference in Atlantic City, N. J., March 18 through 22. The sessions will be devoted to four major topics: "Music in the Curriculum," "Contemporary Music in the Schools," "Music for the Gifted Child" and "Music in International Relations." A large number of orchestras, bands, choruses and other ensembles from many American cities and from Canada will be among the performing groups. The State Presidents' National Assembly will precede the convention proper on March 16 and 17. Karl D. Ernst is the president of the organization, and Vanett Lawler its executive secretary.

Szigeti to Repeat Series

Joseph Szigeti, who gave a complete cycle of the six Bach Solo Sonatas last August at the University of Colorado in Boulder, will repeat this series at McGill University, Montreal, and at the Star Series of the University of Illinois, Urbana, March 30-31 and April 1. In addition to the concert performances, he will give informal discussions on these works on the following day. Other Bach programs will be given by Mr. Szigeti at The Royal Conservatory of Toronto, The Brooklyn Institute, The Rockefeller Institute, and elsewhere.

Manhattan School Opera To Premiere Japanese Work

The Manhattan School of Music will present the American premiere of Ikuma Dan's one-act opera "Yuzuri" ("The Twilight Heron") on Jan. 27, 28 and 29 in the Opera House at Hunter College. Mr. Dan will come to the U. S. to conduct the three performances and oversee the production. Making her American operatic debut will be Mme. Kiyoko Otani, considered by many Japan's leading soprano, who will sing the title role as she has more than 100 times throughout Japan. Other roles will be cast from the Opera Workshop of the school. The opera will be sung in Japanese. To assure authenticity in the production, sets and costumes are being sent from Japan especially for these performances. The orchestra will be the Manhattan Orchestra, senior ensemble of the school.

The curtain raiser for the double bill will be the world premiere of Seymour Barab's one-act chamber opera "The Maletroit Door," with a libretto by Martha England based on Stevenson's short story. Hugh Ross will conduct.

Opera Workshop of the Manhattan School of Music on Nov. 11 and 12 presented two performances of Puccini's "La Boheme," opening a series at the school's Hubbard Auditorium. Alternating casts of student singers were heard. Emerson Buckley conducted.

Other Workshop productions during the current year will include: "Cavalleria Rusticana" and "Pagliacci," Dec. 16 and 17; "Rigoletto," April 27 and 28; "The Pearl Fishers," May 25 and 26, all under the direction of Mr. Buckley; "Carmen" on March 30 and 31, conducted by Nicholas Flagello. A modern opera still to be selected will be presented on March 2 and 3, Hugh Ross conducting.

John Brownlee, Metropolitan Opera baritone and director of the Manhattan School of Music, is head of the Opera Workshop. Among others on the Workshop faculty are Charles Kullman and Herta Glaz, of the "Met"; Basil Langton, actor-producer; Rose Landver, Carleton Gauld and Dorothea Spaeth.

■ Yehudi Menuhin, who is a member of the faculty at Manhattan School of Music, will hold a master class for a selected group of students there on Dec. 11 and 12, from 10 A.M. to 1 P.M.

BALDWIN-WALLACE COLLEGE
Conservatory of Music
Cecil W. Munk, Dir.— **B.M., B.M. in Church Music, B.M.E., A.B., Music Major.**
South Campus, Berea, Ohio (Suburb of Cleveland)

BRADLEY UNIVERSITY
SCHOOL OF MUSIC (Member NASM)
Degrees: B.M.E., B.Mus., and B.S. in Music Business.
For info. write: Allen Cannon, Dir., School of Music, Bradley University, Peoria, Ill.

CADEK CONSERVATORY OF MUSIC
of the University of Chattanooga
Founder 1904 Member N.A.S.M.
For information, write Harold J. Cadek, Director Patten Hall, 801 Oak Street, Chattanooga, Tenn.

CORNELL COLLEGE
Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

NORTH PARK College
DEPT. OF MUSIC
Wayne H. Balch
Director
Member NASM
For Free Catalog Write, Dept. MC
Foster at Kedzie, Chicago 25

PHILADELPHIA CONSERVATORY
Of Music ***216 S. 20th Street***
Maria Esserman Drake, Director
Instruction at all levels. Piano, Voice, Theory, Composition. 25 Scholarships in Orchestral Instruments. Degree Courses.

PHILADELPHIA MUSICAL ACADEMY
90th Year
Associate member NASM
Degree Courses in Applied Music and Music Education
Dr. Jani Szanto, Director
Dr. Abe Pepinsky, Dean
1617 Spruce St. PE 5-5053

SUBSCRIPTION BLANK

MUSICAL COURIER

119 West 57th Street
New York 19, N. Y.

Kindly send the *Musical Courier* to the following address for one year.

Name .....

Address .....

Town .....

State .....

SUBSCRIPTION RATES:

	One Year	With Directory
United States	$3.50	$4.00
Canada	4.50	5.00
Foreign Countries	5.00	5.50
Single Copies	.35	
Single Directory Issue	1.25	

AMERICAN CONSERVATORY OF MUSIC—CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of the National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, Fine Arts Building, Chicago

BOSTON CONSERVATORY OF MUSIC
• ***A COLLEGE of MUSIC, DRAMA and DANCE*** ***ALBERT ALPHIN, Director***
Majors in Music Education, Composition and Applied Music lead to Bachelor of Music, Bachelor of Music Education; Master of Music, Master of Music Education degrees. Drama and Dance Courses lead to Bachelor of Fine Arts degree.
Faculty of 60 includes members of Boston Symphony Orchestra. Summer term. Fall term. Dormitories for women. Member NASM.
For catalogue, write Dept. C 26 The Fenway Boston 15, Mass.

CHICAGO CONSERVATORY
64 E. Van Buren St. Member NATIONAL ASS'N. SCHOOLS OF MUSIC HA 7-0500

COLLEGE-CONSERVATORY OF MUSIC of Cincinnati
Fully accredited Graduate and Undergraduate degrees
Applied Music Music Education
Church Music Radio-Television
Highland and Oak ***Cincinnati 19, Ohio***

COSMOPOLITAN SCHOOL OF MUSIC
Member of National Association of Schools of Music
Bachelor and Master of Music Degrees
410 South Michigan • Chicago • Harrison 7-4868

De Paul UNIVERSITY SCHOOL of MUSIC
Distinguished faculty including nationally celebrated artists and teachers.
Undergraduate degrees: Piano, Piano Pedagogy, Organ, Voice, Voice Pedagogy, Strings, Winds, Percussion, Composition, Church Music, Music Education.
Graduate degrees: Applied Music, Composition, and Music Education.
Special non-degree programs for amateurs as well as professionals. Department for children and preparatory students. *For information call, write, or visit*
The Office of Admissions, DePaul University 25 E. Jackson Blvd., Chicago 4, Ill. WE 9-3525

THE CLEVELAND INSTITUTE OF MUSIC
BACHELOR OF MUSIC • MASTER OF MUSIC
(B.S. in Education in cooperation with Western Reserve University)
Ward Davenny, Director — 3411 Euclid Ave., Dept. F, Cleveland 15, Ohio
Member of the National Association of Schools of Music

HARTT COLLEGE OF MUSIC
Bachelor and Master Degrees, and special courses in all fields of music study. Member NASM, N. E. Ass'n. Colleges and Secondary Schools.
Moshe Paranov, Director • Hartford 5, Conn.

LONG ISLAND INSTITUTE OF MUSIC
Approved, N. Y. State Dept. of Educ. & U. S. Dept. of Justice for Foreign Students
DR. EDWARD B. HORNOWSKI, DIRECTOR
MUSIC — DANCE — DRAMA — ART
OL 8-8400 78-39 Parsons Blvd., Flushing 66, N. Y. OL 8-9882

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS
Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Diplomas, Degrees (B.M. & M.M.)
3901 Sunset Boulevard, Los Angeles 46, Cal. OLeander 5-6801

MANHATTAN SCHOOL OF MUSIC
JOHN BROWNLEE *Director*
Bachelor and Master of Music Degrees, Diploma and Post-Graduate Diploma, Preparatory Department. Member, National Association of Schools of Music.
For information, write to: **Registrar, 238 East 105th Street, New York 29, N. Y.**

Gingold to Join Faculty Of Indiana University

Josef Gingold, concertmaster of the Cleveland Orchestra, will join the Indiana University music school faculty next September as professor of violin. The 50-year old violinist was concertmaster of the Detroit Symphony before taking up his present position 13 years ago. For seven years he was a member of the NBC Symphony under Toscanini and has concertized throughout the United States. Since joining the Cleveland Orchestra, Mr. Gingold also has served as head of the violin department of the Cleveland Music School Settlement and during summers has taught at Western Reserve University, Colorado College, Utah State Agricultural College, University of the South, Mary Washington College and Meadowmount School of Music.

Reading, Pa., Committee To Aid String Players

■ The Friends of Chamber Music of Reading, Pa., will again present the Curtis String Quartet in a series of chamber music concerts. The first concert was held at the Reading Museum on Nov. 18 and included works by Haydn, Walton and Schubert.

Recognizing the need for string players throughout the country, a sponsoring committee of the Friends headed by Alexander Hilsberg, conductor of the Reading Symphony, as honorary chairman, is being organized. It will include leaders in civic and community affairs, who will work to provide scholarships for a nucleus group of five string players, two violins, one viola, one 'cello, and one bass, at the New School of Music Philadelphia. An extended program to find and assist talented applicants and present them for auditions is being planned to facilitate the project.

SCHOOL NEWS

Rose Landver, a member of the faculty of the Katherine Long Foundation and the Manhattan School of Music, has rejoined the faculty of the **Academy of Vocal Arts,** Philadelphia, to teach operatic staging. Miss Landver was a member of the staff of the 26-year-old Academy of Vocal Arts for 14 years previous to three years ago.

■ Max Aronoff, director of the New School of Music, which has expanded its vocal department, has announced that Elizabeth Westmoreland and Wayne Connor have joined the faculty. Miss Westmoreland, music director of the Opera Department at the Curtis Institute, was assistant to Elisabeth Schumann for 12 years. She coached singers for various opera productions and her students have appeared in leading roles at La Scala, Covent Garden, in Berlin, Rome and San Francisco. Mr. Connor, winner of the Walter W. Naumburg Competition, has been tenor soloist with Eugene Ormandy and the Philadelphia Orchestra in Bach's "Magnificat."

Anne Christine Fuller, Dutch pianist, has been added to the piano department of the New School of Music.

■ **Columbia University** was host on Nov. 9 to Russian composers Dimitri Shostakovich, Tikhon Khrennikov, Dmitry Kabalevsky, Konstantin Dankevich and Fikret Amirov, and the musicologist Boris Yarustovsky. They visited the Columbia-Princeton Electronic Music Center and the original electronic music studio in the McMillin Academic Theatre. A meeting with the professors and the music department and graduate student composers were other features of the day. Profs. Otto Luening and Vladimir Ussachevsky of the Columbia music faculty were hosts.

■ "Open School" Week was held at **The Mannes College Of Music,** Nov. 16 through 20, for the parents of students in the Preparatory and Intermediate Departments.

■ The Turnau Opera Players' production of Mozart's opera "The Abduction from the Seraglio" was presented on Nov. 13, in Grace Hall on the **Lehigh University** campus at Bethlehem, Pa. This was the second in the four program series being sponsored this year by the University's student concerts-lectures committee.

■ A program of chamber works by Verdi, Pizzetti and Respighi will be given in New York under the sponsorship of the Italian Cultural Institute by Arved Kurtz, violinist, and associated artists at Hunter Playhouse on the evening of Jan. 18, for the benefit of the library fund of the **New York College of Music,**

■ Carl Gutekunst, vice president of the National Assn. of Teachers of Singing, has been appointed a visiting professor of voice in the School of Music at **Ithaca College.** He also is vice-chairman of the American Academy of Teachers of Singing. He was president of the New York Singing Teachers Assn. in 1946-48 and 1956-58, and is a contributing editor of MUSICAL COURIER.

■ George Mester and Samuel Krachmalnick, both alumni of **Juilliard School of Music,** will share the podium for the Juilliard Orchestra's concert on Friday, Dec. 4, in the school's concert hall, with Alan Finell, student there, playing the piano part in Bloch's Concerto Grosso.

MUSIC and ARTS INSTITUTE OF SAN FRANCISCO
BACHELOR OF MUSIC DEGREE
App. for Vets & Non-quota Foreign Students. Free Lit. Ross McKee, dir. 2622 Jackson St., San Francisco 15, Cal.

THE MANNES COLLEGE OF MUSIC
offers courses leading to
Bachelor of Science Degree - Diploma - Post-Graduate Diploma • All Instruments - Voice - Opera - Orchestra • Academic Dept. - Extension and Preparatory Dept.
Write for Catalog — Registrar — 157 E. 74th St., N. Y. 21, N. Y.

NEW YORK COLLEGE OF MUSIC
Chartered 1878 Arved Kurtz, Director
BACHELOR of MUSIC and DIPLOMA COURSES
All Branches of Study . . . . . Day and Evening Sessions
114 EAST 85th STREET NEW YORK 28, N. Y.

PIUS X SCHOOL OF MUSIC
MANHATTANVILLE COLLEGE OF THE SACRED HEART • PURCHASE, NEW YORK
Winter and Summer Session • Mother J. Morgan, Director
Bachelor of Music and Bachelor of Sacred Music • Special courses in all fields of Music

BOSTON UNIVERSITY
COLLEGE of MUSIC
A Division of the
School of Fine & Applied Arts
Courses in all branches of music and music education leading to the degrees, B.Mus., M.Mus., D.Mus.A. In conjunction with the Graduate School, M.A. and Ph.D. In conjunction with the School of Education, M.Ed. and D.Ed.
Eminent Faculty Includes:
George Bornoff
Alexander Borovsky
Rafael Bronstein
Lee Chrisman
George Faxon
Arthur Fiedler
Karl Geiringer
Julius Herford
Allan Langom
Eileen McMillan
David Blair McClosky
Hugo Norden
Gardner Read
Jules Wolffers
and 70 other distinguished artists, musicians and educators.
For catalog write:
Robert A. Choate, Dean
25 Blagden Street, Boston 16, Mass.

Chicago Musical College
OF ROOSEVELT UNIVERSITY
430 South Michigan Avenue • Chicago 5, Illinois
Applied and Theoretical Music, Composition, Musicology, and Music Education. Bachelor of Music and Master of Music degrees.
Bulletin on Request

NEW BOOKS

Handel's Oratorios Viewed As "Supreme Music Dramas"

"Handel's Dramatic Oratorios and Masques," by Winton Dean (Oxford University Press, 694 pp.) is the most detailed study of this phase of the master's composition that has appeared in English. The author, one of the leading authorities on Handel, upholds the thesis that the oratorios are examples of English music drama of a supreme sort, despite the flaws in some of the works, and that they should be given in the theatre rather than in the concert hall, and with the scoring originally designed for them.

The book has two parts, the first showing the development and growth of the oratorios and their relation to the composer's Italian operas, which he deems inferior to them; and the second part analyzing each of the oratorios in great detail both as to music and text, and giving facts about the chief performances. It includes musical excerpts showing how the composer developed his themes and the relation of both music and text, in some cases, to other works. There is amusing comment on some of the absurdities of the texts and the conventions of the period. As an adjunct to the many performances of works by this richly imaginative and superbly dramatic composer that have been given in this, Handel's bicentenary year, Mr. Dean's book is of great value to conductors and others. R. K.

New English Edition Of Haydn's Writings

"The Collected Correspondence and London Notebooks of Joseph Haydn," by H. C. Robbins Landon (Essential Books, Division of Oxford University Press, Fairlawn, N. J.; 367 pp., $15) is the first collection of these to be issued as a whole and in English. Of the 300 letters, 70 have never been published. They range from rather obsequious missives to various princes of the day, to love letters written by the amorous composer to ladies, and they abound also in many fascinating musical comments while showing the writer as a warm and likable friend and, on the other hand, as a rather good businessman where his own works were concerned.

Some inimitable little scraps of verse and other oddities appear in the four highly interesting "Notebooks" kept by Haydn during his visit to London.

H. C. Robbins Landon, the distinguished musicologist, who is the author of "The Symphonies of Joseph Haydn" and editor of the complete edition of that composer's works, has here provided an exemplary piece of research and editing. (He is also the co-editor of "The Mozart Companion," published in 1956.) Since 1959 marks the 150th anniversary of Haydn's death, the book appears at a very appropriate time. R.K.

Tracing the Evolution Of Stravinsky's Career

"AVEC STRAVINSKY" (Domaine Musical, Editions du Rocher, Monaco, $5.95). Igor Stravinsky receives here the homage of the best-qualified representatives of the young school, inheritors of the techniques and the new conceptions which our epoch owes to three great Viennese musicians: Schönberg, Berg and Webern. In turn, Stravinsky, in rendering homage to these three great musicians and to the new generation represented by Karlheinz Stockhausen and Pierre Boulez, recognizes and uses in his latest creative period the essential and fundamental procedures of the dodecaphonic school.

Robert Craft, collaborator and friend of Stravinsky for more than ten years, gives us remarkable analyses of some of the master's works which are most responsive to contemporary exigencies and which explain the startling evolution and vitality of the composer.

Above all there are interviews in which Stravinsky, in answering Craft's questions, gives us bit by bit (yet lucidly and logically) the "why" of his evolution, his ideas, his convictions and his opinions concerning the music and musicians of his time, and his views of the future, which is the secret inspiration of all creative thought.

The work ends with letters written to Stravinsky some years ago. The anachronism is only apparent: these letters from Ravel, Satie and Debussy are extremely youthful and timely. S. D.

Grand Opera in Its Forty "Golden Years"

"The Age of Jean de Reszke" by P. G. Hurst (Oxford University Press). Subtitled "Forty Years of Opera," this detailed coverage of the "Golden Age" of operatic production is a newsy, easily-read tome of informative value. While the book is not focussed on the Polish tenor, he is frequently on and off stage or waiting in the wings as the story develops. For this reader, the author's delineations and opinions are personalized, but he never fails to substantiate them with press reviews and/or allied facts.

The House of Ricordi: 150 Valiant Years

In order to commemorate the 150th anniversary of its foundation, the famous publishing house of Ricordi & Co. in Milan, has issued a fine volume which gives an exhaustive account of the growth of the firm from its modest beginnings in 1805 until its present activities which, assisted by numberless branches and representatives, cover all the continents.

A century and a half ago the violinist and copying-clerk Giulio Ricordi had the bold idea to replace the lengthy duplicating by hand of scores and parts by printing them. After a short period of studying the best methods of similar work at the then already important house of Breitkopf & Härtel in Leipzig, he started to bring out a few organ and piano pieces in print. He and his sons and grandsons devoted their life with intelligence and devotion to the task of diffusing their country's musical production among the Italian and the foreign public. Their thriving house is associated with the greatest names of Italian opera. It published the scores of Rossini, Verdi, Puccini and many others whose creations to this day retain their hold on the world's opera-lovers. They are all named in the catalogue of the firm, and reproductions of their precious autograph manuscripts which remained in the possession of the Ricordi Archives, embellish the book.

A large choice of recordings demonstrates the upswing of the firm in the realm of mechanical music. The volume contains reproductions of title pages of its most important issues, and presents several plans for the future, such as a fundamental biography of Verdi and a new Italian "Dictionary of Music and Musicians." G. S. G.

Singing Treated As "Sustained Speech"

"Keystones of Singing," by Caroline Beeson Fry, is a privately printed monograph, embodying "a practical approach to voice development, vocal practice and understanding." It contains a set of exercises that Mrs. Fry has used in training the White Plains unit of the Westchester Music Festival Choir.

The writer notes that the exercises were introduced to her by the late Percy Rector Stephens. One of the tenets advanced by that teacher was that, instead of scale and arpeggio routines, a singer should "speak a syllable—then sustain what you speak." She says that this technique is similar to one used by the Brattschule in Sweden, headed by Dr. Frank Bratt, who had Flagstad among his former students. The exercises are "directed toward liberation of wrong tensions and setting up a dependable physical instrument that will continually grow in flexibility, strength and automatic response."

Coach-Accompanist

James R. ANGELL
COACH — ACCOMPANIST
1421 Winnemac, Apt. 1, Chicago 40, Ill.

William BROWNING
COACH — ACCOMPANIST
American Conservatory, Fine Arts Bldg., Chicago, Ill.
WE 9-8620

Lela HANMER
ACCOMPANIST — CONDUCTOR
American Conservatory Fine Arts Bldg., Chicago

LIONEL LILE
Coach - Accompanist
912 Fine Arts Bldg. HA 7-4868
410 S. Michigan Ave., Chicago 5, Ill.

Anne Marie RANDAL
Singers! Why not study your *French Repertoire* with a true Parisian? Recognized authority.
40 East 10th Street, NYC GR 7-6999

Rhea SHELTERS
COACH — ACCOMPANIST
810 Fine Arts Bldg., Chicago 5, Ill., WE 9-5220

William SOWERWINE
Concert • Oratorio • Opera • Theatre
234 West 10 St., N. Y. C. CH 2-3711

Ruth SINGLETARY
Artistic Vocal Production
TONE—TECHNIQUE—INTERPRETATION
The Penthouse, 500 Diversey Pkwy, Chicago 14
Ph. DI 8-7377

LETTERS

MacDowell For Hall Of Fame

Dear Mrs. Trompeter:

December 18, 1961, will mark the 100th Anniversary of Edward MacDowell's birth.

At the May, 1959, Annual Meeting of the National Music Council, President [Howard] Hanson called attention to the coming election of Great Americans to the Hall of Fame, in 1960, and urged that the member organizations of the Council take active part in a national movement to have MacDowell elected to a place in this national shrine, at the University Heights campus of New York University. Up to the present time only one musician, Stephen Foster, has received this honor. MacDowell was the first American composer of serious music to receive both national and foreign acclaim for his genius, and this honor to his name has been all too long withheld. From the Electoral College of 120 electors, in 1955, he received 53 out of a necessary 61 votes.

A resolution was passed at the May Annual Meeting of the National Music Council to the effect that the Council should launch a national campaign of letter writing to the electors, urging the favorable consideration of MacDowell's name at the 1960 election. This can . . . only be carried out through the wholehearted participation of music lovers throughout the nation . . .

In 1960 there will be an Electoral Board of 150, so that 76 affirmative votes will be necessary for election. The names and addresses of the 1960 electors may be obtained from the National Music Council, 117 East 79th St., New York 20, N. Y. Do not wait for 1960, however. Write now!

EDWIN HUGHES
Executive Secretary
National Music Council

Teacher-members of the

LESCHETIZKY ASSOCIATION

Edwine Behre
Pianist-Teacher
162 W. 54th St., N. Y. 19—CI 6-4643
Vermont Summer Class (August)

Mary Boxall Boyd
"A foremost teacher on two Continents" M.C. 12/1/57. Personal Instructions by Theodore Leschetizky. Two years assistant to Arthur Schnabel—Berlin. Write: Nola Studios, 111 W. 57th St., NYC. Steinway Hall.

Ruth Burgess
Teacher of Piano
Piano Teachers Workshops
Carnegie Hall, NYC. Studio 144
718 N. Bway., Yonkers, N. Y., YO 3-8873

Edwin Hughes
Pianists Prepared for Public Performance and for Teaching Positions
117 East 79th Street, New York 21, N. Y.

Ruth Olive Roberts
Organist • Pianist • Teacher
342 Main Street • Saco, Maine
[The] PARK CRESCENT—Apt. 303
2901 - 18th St., N. W., Wash. 9, D. C.

Genia Robinor Pianist-Pedagogue, Teacher of two successive winners of the Leschetizky N. Y. Town Hall Debut Award 1955 & 1959: Philadelphia Musical Academy, Pa., 3rd Street Musical School, N.Y.C. write: 128 W. 72nd St., N.Y.C. LE 5-3326

AWARDS

■ The George Gershwin Memorial Foundation of Cinema Victory Lodge, B'nai B'rith of New York, has awarded a scholarship in composition to the Peabody Conservatory of Music in Baltimore. Irving Mitchell, chairman of the Foundation's scholarship committee, stated that the grant is an extension of a scholarship given to Peabody last year, and that it is in honor of Peter Mennin, the school's director, who won top honors in the first Gershwin Memorial competition 15 years ago.

■ S. Hurok received the rosette of an Officer of the French Legion of Honor from Edouard Morot-Sir, Cultural counsellor of the French Embassy, at a reception there on Nov. 6; the impresario was cited for his "services to French culture."

■ Rudolf Bing, General Manager of the Metropolitan, was awarded the decoration of the Order of Merit of the Italian Republic, presented to him by Marchese Farace di Villaforesta, Consul General of Italy, on Nov. 4 at the annual luncheon of the Metropolitan Opera Guild at the Waldorf-Astoria.

■ Metropolitan Opera contralto Jean Madeira was awarded an honorary degree of master of arts by Brown University at Providence, R. I. Dr. Barnaby C. Keeney, president of the University, made the award to the singer at the annual Honors Convocation on Nov. 10. A graduate of the Juilliard School of Music, Miss Madeira is the wife of Francis K. C. Madeira, director of the Rhode Island Philharmonic Orchestra and visiting associate Professor of music at Brown University.

■ Vera Schwarz, soprano, formerly of the Vienna and Berlin State Opera, now teaching voice in New York, was honored recently by being appointed Professor by the President of the Federal Republic of Austria; she already holds the title of Kämmersangerin.

■ Contralto Marian Anderson, received the Rector's Award for her outstanding singing career and her "Ministry of Music, in a special service Oct. 18th, at the St. Philip's Protestant Church, New York City.

■ Armando Agnini and Leopold Sachse, stage directors, have been announced as the first recipients of the merit awards of the American Guild of Musical Artists.

PETER SERKIN, *12-year-old music student at Curtis Institute of Music, Philadelphia, made his debut as solo pianist with* ALEXANDER SCHNEIDER'S *Chamber Orchestra at the New School of Social Research in New York, on Nov. 29.*

Leschetizky Association Members' Activities

■ Mrs. Ruth Burgess, president of the Piano Teachers' Congress of New York, is serving her second term. She was re-elected last spring after two years in office. A member of the Leschetizky Association of America, Mrs. Burgess is also a member of the faculty and an adjudicator of the National Guild of Piano Teachers, a director of the National Association of American Composers and Conductors, the Musicians Club of New York, and Music for the Blind. In the National Federation of Music Clubs, she is National Music Week Chairman; president of the Liberty District (New York, Pennsylvania and New Jersey); first vice-president of the New York State Federation of Music Clubs, and chairman of the Stillman-Kelley Scholarship.

■ The Leschetizky Association of America presented Suzanne Fremon, pianist, a student of Mary Boxall Boyd, in a Young American Artists Program over Station WNYC on Oct. 1 (6 p. m., EDT). She was heard in works by Beethoven, Schubert and Aaron Copland.

NORTHWESTERN UNIVERSITY
School of Music

MIDWINTER CONFERENCE ON CHURCH MUSIC

February 1 and 2, 1960

featuring

ANDRE MARCHAL, Organist

For complete information on the Midwinter Conference on Church Music and André Marchal's activities which include recitals and master classes open to the public and private lessons February 1-4, write the Concert Manager, School of Music, Northwestern University, Evanston, Illinois.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

DINO BIGALLI
CONDUCTOR — VOCAL COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
TEACHER OF SINGING
CHICAGO CONSERVATORY
64 E. Van Buren St. Chicago 4, Ill.

BLANCHE BRANCHE
Teacher of Voice
20 East Jackson Blvd. — WE. 9-2784

Henrietta CHASE
SOPRANO-TEACHER • Member of NATS
Chicago Conservatory, 64 E. Van Buren

CECILE de HORVATH
CONCERT PIANIST and TEACHER
616 Fine Arts Bldg., 410 S. Michigan, Chicago
Telephone: WE 9-0926

CLARENCE EIDAM
Pianist
President, Cosmopolitan School of Music

FRANCES ERNEST
voice
ROSALIE
cello
AMERICAN CONSERVATORY OF MUSIC

IRWIN FISCHER
Organist — Conductor — Composer
American Conservatory, Fine Arts Bldg., Chicago

GEORGE GRAHAM
TEACHER OF SINGING
De Paul University School of Music
Chicago

FRANCES GRUND
Teacher of Singing
American Conservatory, Fine Arts Bldg., Chicago
Tel.: WAbash 2-6726

Theodore HARRISON
Donna
Teachers of Singing
American Conservatory, Fine Arts Bldg., Chicago

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU 8-4139

ESTHER LABERGE
mezzo-soprano
Teacher of Voice
Chicago Musical College, Roosevelt University

EUNICE STEEN LAMONT
TEACHER OF SINGING
312 Fine Arts Bldg., Chicago, Tel. WE 9-8102

ROBERT LONG
TEACHER OF SINGING
Chicago Musical College, 430 S. Michigan Ave.

VIRGINIA PARKER
SOPRANO
12254 Wentworth Chicago 37, Ill.
Phone Waterfall 8-8772

BERNICE PECK
Teacher of Piano
Chicago Conservatory, 64 E. Van Buren HA 7-0500

RUTH RAY
VIOLINIST
Studio: Fine Arts Bldg. Res. Tel.: MI. 3-2356

Alvena RECKZEH
Teacher of Piano
Chicago Conservatory, 64 E. Van Buren HA 7-0500

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Fine Arts Bldg., Chicago, Grace Pratt, Sec'y.

SONIA SHARNOVA
TEACHER OF SINGING
Chicago Conservatory—64 E. Van Buren St., Chicago 4
Phones: Studio—HA 7-0500 Res.—MO 4-5580

FRED TRULL
TEACHER OF SINGING
Member of NATS
410 S. Michigan Ave., Suite 724-725
HA 7-7755 Res. WH 4-5620

NAOMI WATSON
CONTRALTO
VOICE TEACHER
909 Fine Arts Bldg., Chicago HA 7-3994

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

Maxine DORELLE—soprano
Teacher of VOICE, OPERA, SONG REPERTOIRE
OPERA WORKSHOP Member of N.A.T.S.
Opera Studio 73, 1425 Broadway, N. Y. C.—OX 5-0745

FRITZ LEHMANN
(Brother of Lotte Lehmann)
Concert Preparation for Singers
170 W. 73rd St., New York 23 TR 7-5612

MATESKY
COMPOSER - SOPRANO
Accompanist - Representative: ANITA de MARS
405 EAST 51 STREET • NEW YORK 22, N. Y.

GLADYS MATHEW
VOICE • OPERA • RECITAL • ORATORIO
CLASSES IN ACTING
40 East 81st St., NYC BU 8-6704

VERA MAZEL
TEACHER OF SINGERS
Specialist in Voice Placement & Breath Control
160 W. 73 St., N. Y. 23, N. Y. TR 4-0621

NATIONAL

GRACE BUSH
COMPOSER — POET — LECTURER
1547 So. Gramercy Pl., Los Angeles 19, Cal.
Tel: Republic 4-8156

ELLIOT GRIFFIS
COMPOSER — TEACHER
D. Mus. • CMTA • ASCAP • NGPT
141 W. Swall Dr., Los Angeles 48, Calif.

JULES WOLFFERS
Pianist — Teacher — Coach — NGPT
1572 Beacon St., Waban 68, Mass.

CHARLES HAUBIEL
Composer-Pianist
4941 Ambrose Ave., Los Angeles 27, Cal. NO 5-6275

BARRE HILL
Managing Director
American Opera Workshop
National Music Camp, Interlochen, Michigan

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
1901 El Cerrito Place, Los Angeles 28, Calif.

PHI BETA
National Music and Speech Fraternity
Mrs. Charles F. Wilford, *President*
Route #1, Box #941 • Salem, Oregon

Dance in New York

By ROSALYN KROKOVER

Left, the dance "Singkil," named from the heavy anklets worn by the dancer, performed by the Bayanihan Philippine Dance Co. Right, ROBERT IGLESIAS, *who appeared with his ballet in a New York series.*

Handkerchief Dance as performed by members of the Polish State Ballet "Slask."

THE New York City Ballet has designated its forthcoming nine-week season, which opens at the City Center on Dec. 8, as its twenty-fifth. This figure may raise some eyebrows, since it was just last season that the company was celebrating its tenth anniversary. A few facts and some simple arithmetic take care of the confusion. The company, one side of the Kirstein-Balanchine axis, became known as the New York City Ballet during the 1947-48 season. The other side of the axis, the American Ballet School, however, was founded in 1934. Hence the 25. We in America are great for anniversary celebrations and we might expect even a few more from this company. How about the first American Ballet, Ballet Caravan and Ballet Society performances? These are all a part of the development of the New York City Ballet.

Celebration or not, this season promises a lot of novelties and celebrated dancers. A most unusual feature is scheduled for Jan. 20. It is to be called Pan America night, and all proceeds will go toward scenery and costumes for new ballets. For this event nine Latin-American composers have been commissioned for as many short works. All will be performed in one evening and the program will be repeated, according to advance information, on Jan. 24, 26, 31, Feb. 3 and 4. The composers are Carlos Chavez and Silvestre Revueltas (Mexico), Luis Escobar (Colombia), Alberto Ginastera (Argentina), Julian Orbon (Cuba), Juan Orrego Salas (Chile), Andres Sas (Peru), Hector Tosar (Uruguay) and the late Heitor Vila-Lobos (Brazil). Among the choreographers will be Balanchine, Todd Bolender, Lew Christensen, Gloria Contrera, Jacques D'Amboise, Francisco Moncion and John Taras.

In addition to the regular roster of dancers, Maria Tallchief will be back. The Danish dancer, Erick Bruhn and Royes Fernandez, both of whom have appeared with Ballet Theatre, are to dance with the company for the first time. Martha Graham in the cast of Episodes has been returned to the repertoire, and Seven Deadly Sins with Lotta Lenya will again be featured. And, finally, two popular Balanchine ballets — Theme and Variations and Night Shadow—will have their initial performances with this company.

The major events of the fall season centered around groups taking part in the Hurok International Festival—the Spanish Iglesias, Philippine Bayanihan and Polish Slask. Except for the Iglesias company, all were new to this country and all had successful seasons of two weeks or more.

■ Iglesias, who performed with his company at the Winter Garden, is a relative newcomer (he made his New York debut at Carnegie Hall several seasons ago) to the list of favored male Spanish dancers. He is concerned mostly with the dramatic aspects of the dance. But this is not to say that he cannot match virtuosity with the best of them when he chooses. Also he has a lively interest in art, and has many smart drops and sets by contemporary Latin artists.

The company is made up of about a dozen attractive dancers headed by Rosario Galan. Rosario is one of three Galans in the company; the other two are twin sister Esperanza and brother Manolo. And to make it more of a family affair, Roberto's brother, Enrique Eglesias, is also one of the group.

High spots of the program were those where the dancers just got out and danced. This happened in the scorching Soleded Montoya, a duet between Iglesias and Rosario Galan that raised the temperature of the hall about fifty degrees. The sullen handsome Iglesias exuded virility; and Galan is an extremely seductive young lady. Between the two of them, the love-hate relationship between man and woman was rather terrifyingly set forth. There were several such spots on the program. There also were some charming numbers of a humorous nature, some colorful folk-like dances and a good deal of animal vitality.

Also on the program were Pepe Segundo, the Cantaor (Singer), and a pair of guitarists—Felix de Utrera and Pepe Munoz. The guest artist was Aña Mercedes. She proved to be a strong, lovely dancer with a remarkable command over the castanets. She can accomplish things in the way of dynamics and clarity of rolls with those two pieces of carved wood that puts them almost in the category of a major musical instrument.

■ When the Philippine dance company, Bayanihan, presented its program at the Winter Garden, New Yorkers for the first time saw a program devoted to dances of the Philippine Islands. It was a rewarding experience. For while the influences are many—Spanish, Javanese, Hawaiian, and even American, to name a few—there is a relaxed happy quality that is pretty much its own.

The choreographer and dance director, Lucrecia Reyes Urtula, is not only a serious student of all the varied cultures of the vast Philippine Islands but is able to translate the dance forms into something that is pretty near slick Broadway. The costumes, designed by Isabel A. Santos, were among the most stylish and elegant we have ever seen, on or off Broadway. And the dainty, graceful and attractive Filipino girls were perfect models for the Santos imagination. All this, plus expert lighting, proved to be something more than just the folk art of the Philippines. It was a group of about forty serious, gifted performers dressed up for all they were worth.

■ Slask, the Polish State Folk Ballet, was a complete sell-out during its New York City Center engagement. Slask, which is the Polish word for Silesia, is the south and west portion of Poland with borders on Germany, Hungary and Czechoslovakia. Its dances were the least pretentious, but possibly the most authentic, of the many folk-troupe visitors. The dancers are young, the voices fresh. There was a variety of steps, but the floor patterns of the different dances were so similar that the program as a whole bordered on the monotonous side for at least one member in the audience. One felt that from time to time something extraordinary was going to happen, but it never did. Especially in the case of some of the male dancers; they obviously had a great deal in reserve. However, this is a relatively new company, founded in 1955 by its director and conductor, Stanislaw Hadyna, and considering its relative lack of experience, it does very well.

Israel Dance Theatre Opens Tour of U. S.

The Israel Dance Theatre, known as INBAL, is now on a three months' tour of the U. S., which opened on Sept. 26 in Princeton, N. J.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Celebrating Statehood, Hawaii presented MAY ICHIDA, *a Guild pupil of Ruth Orcutt Bacon (formerly of Kansas), in concert. May is shown here with Conductor* GEORGE BARATI *when she played a concerto with the Honolulu Symphony.*

New Organization in Scranton

Scranton, Penna., is enjoying the benefits of a new type of "Young Musicians Society" directed by **Mr. and Mrs. Ferdinand Liva.** Their two-fold purpose is to raise funds for local charities and to present 14 concerts. Members of the Scranton Philharmonic, Wilkes-Barre Philharmonic, and Piano Guild Students have organized, paid dues, elected **Ray Cramer** (Syracuse University graduate) their president.

The first concert will be on Dec. 9, when **Tom Hrynkiw** and **Edward Polochich** play piano concertos with the orchestra. Between the concertos **Ellen Ruth Nivert, Alberta Barbini** and **William Barbini** will perform a Haydn trio.

American Composers

The Artist's Repertory Group, of which **John Chapman** (an adjudicator for the Guild) is director, will give its first concert Dec. 4 at Donnell Library in New York. The primary aim of the group is to help establish American contemporary compositions deserving repertory standing and to arrange programs in such a way that unfamiliar works will get a second hearing.

MARY JEDELE, *student of Cecile E. Genhart, and winner of "Event 2" in the Guild Biennial Recording Competition, had her first piano lessons at the age of 4. At 11, she was enrolled as a full tuition scholarship student in the Preparatory Department of the Eastman School of Music. She graduated in 1957 and now holds a teaching fellowship while working for Master's degree.*

Lemuel Childers, of Tulsa, was guest artist at Bartlesville, Okla., MTA, presenting his published music for teaching, and other works.

A Dream Come True

A young man who started ringing doorbells and kept at it through the depression years now sees his dream come true. The bell-ringer is Irl Allison, President of the National Guild of Piano Teachers. The doorbells were those of piano teachers, and the dream was to provide goals that would make their pupils better-rounded musicians.

Thirty years ago, when he began, most pupils "took lessons" for a year and then played one "piece" in an endless general recital. Today the American child *and his parents* know about "early and late classics, romantic and modern styles, and musicianship phases" and children, teen-agers and college students play entire programs for an objective listener.

Three successful Town Hall recitals have been given in the last month by former Guild winners, **Ivan Davis, Jeaneane Dowis** and **Howard Albel.**

Steven Barwick, of the faculty of Southern Illinois University, will give a piano recital and lecture-demonstration on "Impressionism" at Ripon College in Wisconsin.

Here are some excerpts from letters recently received from Dr. Irl Allison, President of the National Guild of Piano Teachers:

"Mrs. Allison and our official staff join me in wishing the MUSICAL COURIER 80 more years of useful service to our world of music. Congratulations upon this 80th birthday of our nation's oldest music journal.

"We are grateful for the long years of pleasant association we have had with your great magazine and, indeed, do we hope that each and every guild member will subscribe personally. To help you secure this personal contact with the membership, I am sending you a copy of the 1959 Guild Yearbook, in which are the current addresses.

"You have my permission to quote from my letter and I hope that all guild members will want to subscribe to the MUSICAL COURIER.

"Our very best wishes are with you in your fine endeavor to keep your esteemed magazine not only the oldest, but also the best music journal in America."

SUBSCRIPTION BLANK

MUSICAL COURIER

119 West 57th Street New York 19, N. Y.

Kindly send the Musical Courier to the following address:

NAME: .....

ADDRESS: .....

CITY: ..... STATE.....

☐ Please send Gift card.....From.....

United States	1 year subscription	$3.50 ☐	with Directory	$4.00 ☐
Canada	1 year subscription	4.50 ☐	with Directory	5.00 ☐
Foreign Countries	1 year subscription	5.00 ☐	with Directory	5.50 ☐
Single Copies	$.35	Directory Issue	$1.25		

Directory Issue published each year in January.

"JINGLE BELLS" ..Its Author Was a Rover

By FRANK W. LOVERING

JAMES PIERPONT

THAT haunting melody, "Jingle Bells," has danced in the hearts of almost eleven generations. It will probably live on while many of today's fleeting "best hits" from the pens of tireless song writers follow the trail of the long diminuendo to oblivion.

Written originally as a sleighing song fifty years before gasoline took over on winter roads, the tune quickly outgrew its swaddling clothes. The merry ditty was transposed into jig time for country fiddlers at husking bees and rural dances. Clubs in cities caught its spirit and within a few years it was being played around the civilized world, even where winter never comes.

Radio and TV pick up a few bars of this melody to time a dance or focus the sentiment on a lively moment in the script. On Beacon Hill in Boston the song is a perennial on Christmas Eve. Americans have heard it in many foreign lands.

■ Late in 1850 the itinerant son of the pastor of Hollis Street Church (Unitarian), in Boston, found himself in a musical mood in his father's study in a stuccoed, Colonial brick home in Medford, Mass., five miles north of the Hub.

The young man was humming a cheerful ditty as he wrote and erased notes on a staff he had penned with iron ink. It was by no means James Pierpont's first song, nor would it be his last, much to the ministerial father's displeasure. Now and then his fingers tapped on the mahogany desk top in 4-4 time.

Two days later Pierpont pulled on his heavy boots, wrapped his neck in a muffler, put on his cap, shouldered himself into his greatcoat and started on foot a cold mile to Medford Center.

He turned in at the historic Simpson Tavern, lately deprived of its bar and become a boarding house. This building stood in the next block to the corner house where Paul Revere had stopped for a mug of Medford rum at the Benjamin Hall home.

In the parlor was the only piano in the village. It was a real treasure to its owner, William Webber, music teacher in the meager public school system. Mrs. Otis Waterman had the use of the instrument when it was not busy with individual instruction out of school hours.

As he bade good morning to Mrs. Waterman, Pierpont said, "I've had a little song in my head and I've just finished writing it down. I'd like to try it on the piano."

The hostess consented, smilingly. She listened with delight as the notes rang through the high-ceiled room. Then she exclaimed, "Why, I think that's a very merry little jingle!"

The impulsive verdict gave the name to the piece and started it on the road to posterity; but fame for the author waited many years.

His song was repeatedly published anonymously. A daughter-in-law, Mrs. J. Harris Pierpont, told the story shortly before she passed away several years ago in Pensacola, Fla. This was in a letter to two Medford women, Mrs. Stella Weston Howe and Mrs. Gladys Hoover.

Mrs. Pierpont's husband wrote to the Victor Company that the song (which was being used without the writer's name) was written by her husband's father. Thereafter the ditty was included in a collection with the credit, "J. Pierpont." Many song collections today, however, use "Jingle Bells" with no reference in title or index to composer. Once in a while his name appears in some old edition.

■ The life of the writer of "Jingle Bells" was by no means as cheerful as his best-known song. Born in Boston April 25, 1822, Pierpont was the fifth of six children of the Hollis Street Church minister. The clergyman served the First Parish (Unitarian) pulpit in Medford six years, and built a pretentious brick plastered two-and-a-half-story residence there. The house was torn down in 1950 and replaced by modern ranch homes.

The younger Pierpont ran away to sea at 14, survived the rigors of hurricane and blizzard, and lived to tell of it. In a few years he married Miss Margaret Cowles of Troy, New York. Early in 1846 he was among those who struck out for the West Coast, preceding the '49ers to California, but not as a golddigger. Things were booming then in San Francisco, but whatever money Pierpont earned at various trades appears to have been soon dissipated.

His first wife died in 1856 at the mansion in Medford. He went south sorrowing, turned up in Savannah, Ga., married again and became the father of five.

"The family was growing up in civil War times," Mrs. Harris Pierpont said. "The South had been devastated by Sherman's march from Atlanta to the sea. It was a difficult period in which to live.

"The song-writer moved from Savannah to a little town in South Georgia. Again Pierpont took whatever jobs were available. He kept books, taught music, played the piano in concert halls and sometimes painted a house. Eventually he moved to Winter Haven, Florida, where he died in 1893 at the age of 71."

■ A search of musical catalogues reveals that the composer wrote numerous other pieces in the Stephen Foster era which are all virtually forgotten. Oliver Ditson Co. published several, among them "The Colored Coquette" for the piano, and a second, "The Coquette," a comic song, both in 1853. "Kitty Crow" was put out by Ditson in 1854. The same year Pierpont wrote "Poor Elsie," a ballad which gained popularity as presented by the Campbell Minstrels. This bears the imprint of E. H. Wade Co., Boston. Henry Tolman, another Boston publisher, issued "I Mourn For My Old Cottage Home" in 1856. In Baltimore the house of Miller & Beacham published several Pierpont songs, duets and other numbers in 1856. Among them were "Good-Night," "Oh, Let Me Not Neglected Die," "Starlight Serenade" for two voices, "Ring the Bell For Fanny" and "Geraldine." The last three were dedicated to the Hunkel Light Opera Troupe and presented hundreds of times on tour. "Geraldine" was a favorite solo of Harry Lehr. E. H. Wade also published Pierpont's "Know-Nothing Polka," inspired by a contemporary phenomenon in American politics, the short-lived "Know Nothing" Party.

Regardless of these other more or less obscure tunes that James Pierpont composed, his "Jingle Bells" is immortal.

"Jingle Bells" was first tapped out on the only piano in the composer's home town of Medford by its author in the parlor of the Simpson Tavern, second house on left.

Columbia Artists Management, Inc.

113 WEST 57th STREET
NEW YORK 19, N. Y.
CIRCLE 7-6900

Personal Direction:
Andre Mertens

Lorenzo Alvary
Metropolitan, San Francisco
Teatro Colon, Paris Opera
BASSO

Eugene Conley
TENOR

Leontyne Price
SOPRANO

Gerard Souzay
BARITONE

William Warfield
BARITONE

Personal Direction:
Judson, O'Neill & Judd

Phyllis Curtin
SOPRANO

Ray Dudley
Steinway Piano
PIANIST

Eugene List
Steinway Piano
PIANIST

David Lloyd
Member of the Concert-Opera Group
TENOR

Mary McMurray
MEZZO-SOPRANO

Eleanor Steber
Leading Soprano
Metropolitan Opera Assn.
SOPRANO

Whittemore & Lowe
Baldwin Piano
DUO-PIANISTS

Camilla Williams
SOPRANO

Personal Direction:
Schang, Doulens & Wright

Rudolf Firkusny
PIANIST

Carroll Glenn
VIOLINIST

Szymon Goldberg
VIOLINIST

Giorgio Tozzi
BASS-BARITONE

Vronsky & Babin
DUO-PIANISTS

Personal Direction:
Kurt Weinhold

Walter Cassel
BARITONE

Donald Gramm
BASS-BARITONE

Johanna Martzy
VIOLINIST

Yehudi Menuhin
VIOLINIST

Leonard Pennario
PIANIST

Thomas L. Thomas
BARITONE

Dorothy Warenskjold
SOPRANO

Fourth Tour! ***January - April 1960***

Ruth Page's CHICAGO OPERA BALLET
Starring MELISSA HAYDEN with
Leading soloists, Corps de Ballet and Orchestra
Company of 50
Personal Direction: Kurt Weinhold

Return by Overwhelming Demand

Vienna on Parade
Company of 65
featuring the DEUTSCHMEISTER BAND
CAPT. JULIUS HERRMANN, Conductor
With Soloists, Chorus and Dancers
Produced by Dr. Marcel Prawy, Vienna Volksoper under the personal supervision of André Mertens
Personal Direction: Andre Mertens Available January - March 1960

Fifth Triumphant Return! ***Tour Completely Sold Out!***

OBERNKIRCHEN CHILDREN'S CHOIR
EDITH MOELLER, Conductor (36 VOICES)
Personal Direction: Kurt Weinhold ***Oct. - Nov. - Dec. 1959***

The Festival Quartet
VICTOR BABIN, SZYMON GOLDBERG, WILLIAM PRIMROSE, NIKOLAI GRAUDAN
Personal Direction: Schang, Doulens & Wright